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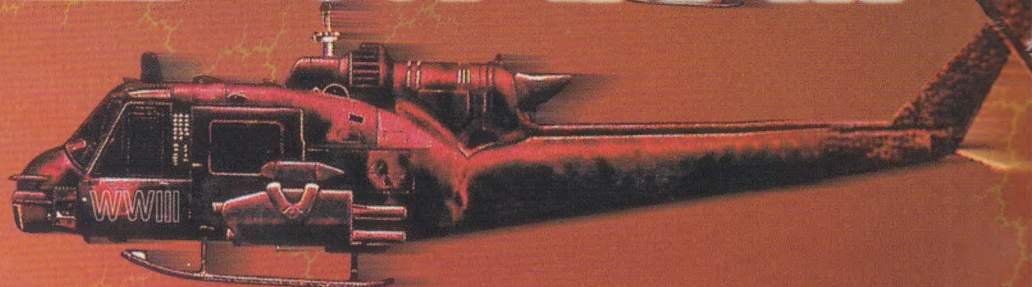


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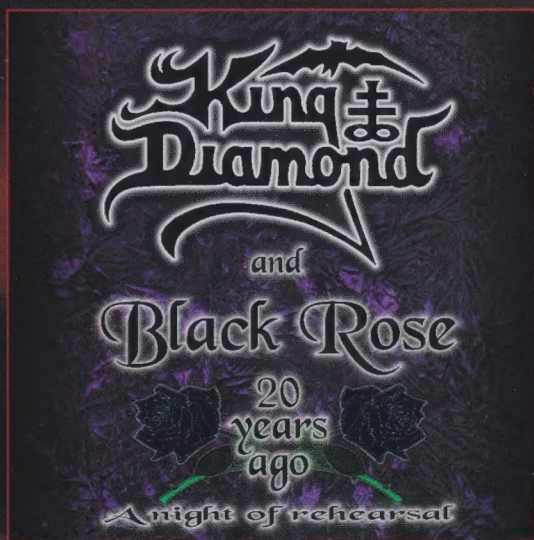
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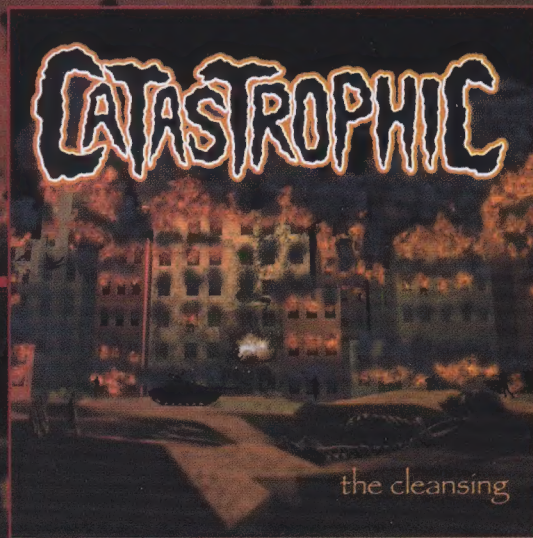


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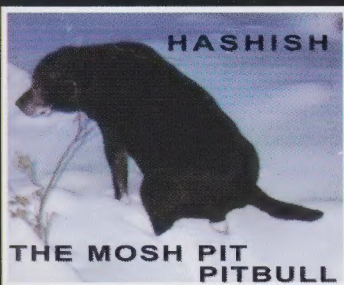
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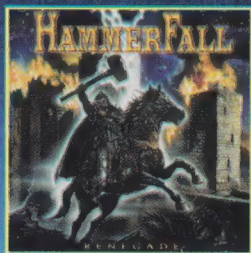
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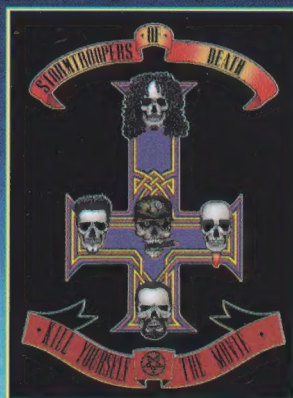


Follow The Reaper

The Finnish quintet's highly anticipated third full-length, produced by Peter Tagtgren at Abyss Studios, sears forth with no holding back displaying the band's extraordinary talent of creating dizzying, neo-classical arrangements under a sheet of ultra-melodic extreme death/black metal.



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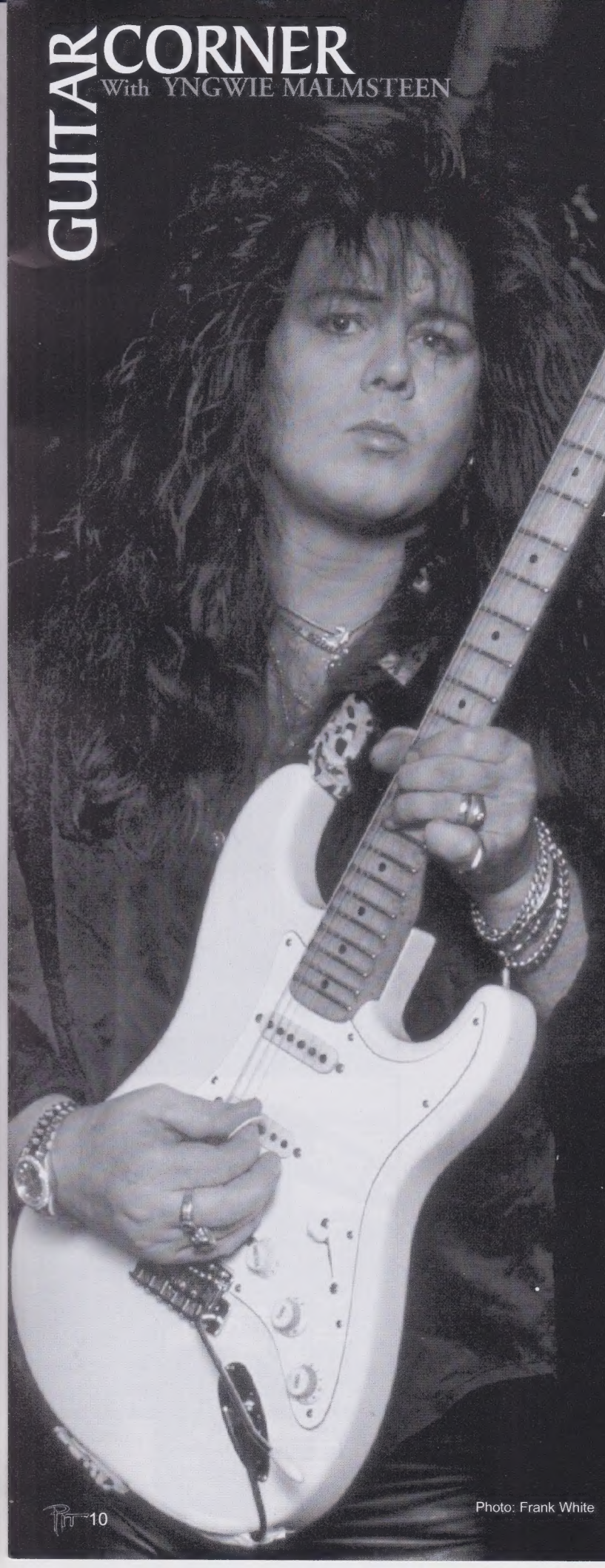
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GUITAR CORNER

With YNGWIE MALMSTEEN



“Rape and Pillage” was the location blazoned across the back of YNGWIE MALMSTEEN’s 1984 *Rising Force* tour T-shirts. A phrase that, in true Viking style, myself and my cronies still drop before a night on the town and a phrase that was a virtuous panorama of MALMSTEEN’s eighteen year plus career as the vanquisher of over the top guitar playing. There have been few guitarists in music that have made the kind of impact the way that Yngwie has. In fact, arguably, I can count them on one hand, HENDRIX, VAN HALEN and MALMSTEEN. Sure, you have your Clapton, Schenker, Vai and Rhoads but I’m talking about movement in masses here. If it wasn’t for Yngwie, Shrapnel Records may have never had the roster that it currently hosts and G.I.T. would have gone out of business years ago! Never one to abate, Yngwie has returned with what some are calling his best work in years in the shape of the Spitefire Records release *War To End All Wars*. Let the arpeggios blaze, the longboats sail and the mead flow!

Pit: I know you always mention Ritchie Blackmore and Jimi Hendrix as musical influences but what role, if any, did players like Uli Roth, Al Di Meola or Michael Schenker have on your playing?

Yngwie Malmsteen: With the Hendrix and Blackmore thing that was just more or less the reason why I wanted to play guitar. It really wasn’t their music, as my biggest influence was classical violin. People like Paganini and Vivaldi and stuff like that, I don’t have much of a guitar player’s type of influence. Uli Roth is a great player and a friend of mine but I heard him after I started to play in this style.

It was once publicized that you practiced up to eight hours a day to get your chops up to speed. Is this still a common practice of yours and what do you do to push yourself as a player?

I don’t really practice. I just improvise and play and constantly keep myself on edge to keep up with my ability. I would never accept going backwards and I can play circles around what I used to play in the ‘80’s.

While a lot of today’s players go for what some would call “modern technology” or “state of the art equipment,” you have always stuck to the traditional rock formula of a Fender Stratocaster and a Marshall stack. Do you ever experiment in the studio with other combinations?

No, I’m a big Marshall fan. None of my Marshall’s have been modified. They’re old, like from ‘68 or ‘69, and I use both 100 watt and 50 watt heads. The 50 watt heads sound the best. I mainly use vintage Strats but the Malmsteen series Stratocaster is an extremely good instrument. I just tend to use my original guitars more. All of the guitars have Dimarzio HS3’s in the bridge position and in the middle and in the neck are the Yngwie J. Malmsteen Dimarzio models. In the past I’ve never used the middle pickup and it’s lowered so it lays flush with the pick guard, but nowadays I tend to use it sometimes. The reason I don’t use it is because of the picking. It gets in the way of the pick. In the studio I don’t use anything else, but onstage I have a rack that has a switch so I can split each stack in stereo and I have a one second delay so I can play like a counterpoint part. Also there is an octave divider in there and that’s pretty much it. I never felt it was necessary to use a bunch of effects.

As, arguably, the last great innovator of guitar playing, what do you think of some of today’s RISING FORCE type of bands such as STRATOVARIOUS, RHAPSODY or SYMPHONY X?

I have heard some of it, and its kind of cool, in a way, because I would rather listen to that than some of the other stuff that is out today. I can’t complain really. I’m not in competition with anybody, this isn’t a sport, and I’m just playing. I know that within guitar playing there has always been this kind of competition but I never felt that.

Do you think the guitar hero thing is something of the past or do you think it is kind of becoming reborn?

In order to play in the vein that I play, you’re going to have to work really hard. It doesn’t come easy and not everybody is that ambitious. Some people just want to float around and play simple stuff. The guitar hero thing may not be in the public eye like it was before, but for me it has never died. I just finished a new instructional video about six months ago before the album was done so maybe that will influence people to pick up the guitar and play.

Micha Kite

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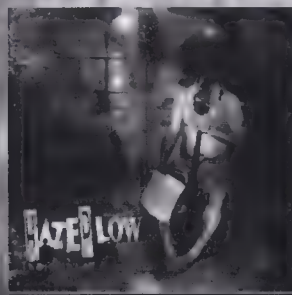


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DAMAGED



COMING FROM THE LAND DOWN UNDER, IS THREE QUARTERS OF **DAMAGED**. THE OTHER QUARTER, AND FELLOW YANK, IS EX-BRUTAL TRUTH SINGER, NOW **DAMAGED** FRONT MAN, KEVIN SHARP. ALLOW YOURSELF TO BE INTRODUCED TO THIS RATHER WELL SPOKEN VOICE OF REASON, AS PROFOUNDLY SHOWN IN HIS LYRICS, AS YOU READ ON. **DAMAGED**, DUBBED AS "HATE CORE", STILL EXEMPLIFY THE FACT THAT GRIND IS AN EVER-EVOLVING GENRE WITH MUCH RESPECT GIVEN TO THEIR ELDERS, IN WHICH THEY ALSO DO A COMMENDABLE COVER SONG OF THE LEGENDARY **TERRORIZER**. EVEN THE FAMOUS, WORLD-RENOWN, AUSTRALIAN CROCODILE HUNTER DOES NOT POSSESS ENOUGH SPEED TO HAVE THE UPPER HAND WHEN IT COMES TO CATCHING DAMAGED.



Pit: How did you get hooked up with **DAMAGED**, a band that has already been around for 10 years?

Kevin Sharp: We [BRUTAL TRUTH] had done a bunch of tours in Australia and played a bunch of shows with them before. Me and Matt, the drummer, were separated at birth by our livers. We both have a passion for alcohol. You know how junkies have a passion for heroin? That's us, at one o'clock in the morning trying to find a 24 hour bottle shop because we're not finished. I think they were kicking around the idea when we split, and they called me up and said to think about it. But, I was like "ehh, I don't know," because I liked **DAMAGED**, but I really didn't care too much for their old singer. He had a real rapid vocal style where he sang over every riff and every beat, not really allowing the music to breathe all that much. It's kind of an extreme one-trick pony, you know. It sounds really good, but you can't make a career out of it because it just becomes monotonous.

How do you manage to practice with them as far as the distance goes?

(Another hit from the bong and a relaxed exhale) I have a 4-track here, and I used to work in a studio and work on ideas there. But now the set up is more minimal. I'm going to be getting more involved in production. I did the **DAMAGED** album on a program that I never even heard of, and I can't remember the name of.

You recorded DAMAGED by computer?

It was recorded through a board onto a

computer hard drive. That's just the nature of most recordings right now, tape is becoming obsolete. I'll tell you one thing, I've done and seen numerous amounts of studio trickery and Matt is the man. He played his ass off on the drums for three or four days straight. It was done strictly in the spirit of the old-school; two guitars, drums, bass and vocals. One vocal and no guitar overdubs.

Your lyrics seem to deal with everyday negative surroundings. Sometimes it seems as if they're explained through someone else's eyes as opposed to yours. Could you elaborate?

It depends upon the song actually. Certain songs are perspective and others have been lived out. Like "Freaks and Geeks" is about my last year in New York City: weed, dropping acid, going to jail, street fights. It was fucked up man. Some of them are storytellers, some are perspective and experiences, and there are others that are observational. Like "Cyberwar," it's about the loss of human touch, which is coming. I know this one guy who does all of his grocery shopping online.

Well, I presume that would be pretty good for when you're stoned and don't really want to get up and go anywhere.

Oh, I know! I lived in New York, so I know all about call-in/take-out! New York is the only place you can get McDonald's delivered. You can get anything delivered, that's what all the drug business goes through. It's like ordering a pizza. I knew a dude who ran a 24 hour coke service. That's good for an entrepreneur, when it's five o'clock and

you've just not had enough who are you gonna call? (laughs)

(Laughs) Insane! Are there any plans for touring the US at all?

They're looking into it right now. Obviously with the way the situation is in the scene, because the band is virtually unknown, you have to get on some kind of good support slot. You have to weigh out your options because there are a lot of monsters out there, I know. I'm not going to go out there unless it's the right situation because it can be rough and disastrous. I've been on some crazy tours, man. I should show you the video of waking up in this crank den in Oklahoma when I went out with ACID BATH, let me put it that way. ACID BATH and BRUTAL TRUTH, man, who could get more high? I don't know! Those guys were fuckin' maniacs.

It has been stated that DAMAGED will only get more extreme with time. So what do you see in store for the band, future-wise?

Extremity is defined into so many directions. In the sense that tempo changes and such are the extremes, not necessarily the tempo, but the tempo and the arrangements of the songs. I see something that evolves more into the direction that it's in now. We work more on songs, pulling dynamics out and recording instead of going for something that's overall abusive, because that's been done. It's no longer extreme anymore. The extreme thing would be to make something memorably brutal, which comes from good songwriting.

Colin Conway



Let me begin by stating what KITTIE's publicist had told me about the band. They don't like to talk about their age, they don't like to talk about school, they don't like to talk about the fact they're an all girl band and they don't like to be compared to other teen idols like Ms. Spears. OK, I can hang, but what he didn't tell me is they're full of attitude, short winded when it comes to answering questions and...well cocky! Then again, if I was seventeen, playing OZZFEST and befriended by PANTERA, I suppose I would have most of these traits also. Let me add, after catching their live set, THESE GIRLS ROCK! They're loud, noisy, bombastically low ended and, after all, isn't that how we all like it? "Hit me baby one more time!"

The phone rings and I pick up. It's the newest addition to the lineup bassist Talena (Ed she doesn't go by a last name). I tell her that I believe this interview has been done before but never made it to print. She puts me on hold while she checks to see if this interview is scheduled...what?! Scheduled, you called me! I can hear the other girls in the background approving and stating that it was on the list; permission and access granted. In reading their bio, I had noticed that some of the music was written four years ago which I thought to be quite odd since it does reflect the sound that's popular by today's standards (plus the fact that they would have been around thirteen when they wrote it). The first thought I had was that the producer must have polished a turd but Talena quickly shot that notion down. "The producer came in and asked us what we wanted and we wanted a raw sound, something that wasn't too technical and he didn't leave any trademarks on it and just gave us what we asked for and that was really, really great. Basically he didn't rearrange any of the music at all."

KITTIE's debut *Spit* has gained a lot of comparisons to KORN, but I found it to be more along the lines of SOCIETY 1 or STATIC X. I was shocked to hear the musical influences that Talena unleashed. "I think there's a ton of influences because we all listen to a lot of different stuff. We grew up listening to different things and that's all interjected into it. Me personally, I will listen to AC/DC, KISS, STATIC X or like CRADLE OF FILTH all in one hour. Morgan likes a lot of death metal and Mercedes is like an old school VAN HALEN with David Lee Roth nut (laughs). Fallon listens to pop stuff, well, not so much anymore but she used to. We have so many different influences going into one thing."

Reading various press clippings on the band (which came from one of the biggest press packs I have ever seen), I had heard that the next KITTIE album due out this spring/summer was rumored to have death metal inclinations. "It may and it may not. It depends on what we come up with and we're not thinking about the next record right now because nothing is pieced together and we need some time to do that. Everything that we've got is pretty heavy as far as what we have played for each other but it's kinda hard to say where it will go, but its going to be heavy."

KITTIE's debut sold roughly over 500,000 copies last year certifying them at gold status. With the term death metal and record sales in the same sentence do the girls fear a commercial fallout, or would this be the biggest death metal album of all time? "If the album is selling then that makes us very happy but we're here for the music and because we like doing this. If it drops our sales then so be it. I mean, we care about record sales but at the same time we can't play music that we don't feel. It comes from the heart and if people don't like it, then fine because it's going to be what we want to do."

Micha Kite

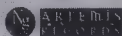


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FROM THE NORTH LANDS, A MOVEMENT IS ARISING, CALLING TO ALL THE PROUD PEOPLE OF EUROPEAN BLOOD TO UNITE AND BRING ABOUT AN AGE FORGOTTEN BY MANY, TO BRING BACK THE TRADITIONS AND PRACTICES OF PAGAN PAST. ANDREA "NEBEL" HAUGEN HAS BEEN SPREADING HER TEACHINGS AND EXTENSIVE PAGAN KNOWLEDGE FOR MANY YEARS NOW THROUGH HER PUBLICATIONS AND HER MONUMENTAL ACHIEVEMENT, **HAGALAZ' RUNEDANCE**. WITH HER TRADITIONAL FOLKLORIC CREATIONS, SHE HAS BROUGHT FORTH SOUNDS AS ANCIENT AS HER BLOODLINE. WE CONTACTED HER TO GET A DEEPER PERSPECTIVE INTO HER LATEST WORK VOLVEN.

HAGALAZ' RUNEDANCE

Pit: Explain the basis behind **HAGALAZ' RUNEDANCE**.

Andrea Haugen: **HAGALAZ' RUNEDANCE** is an entity devoted to the spirituality of Northern Europe. I try to revive the traditions known to our pagan ancestors, who had quite an understanding of life's mysteries and human nature. Many traditions have been demonized by the Church, or were absorbed by them, and I think the meaningful ceremonies of the pagans deserve to be revived and understood. With **HAGALAZ' RUNEDANCE** I try to express my thoughts, feelings and visions about the world. With my music I try to create a link between the past and the present. **HAGALAZ'** is a rune meaning "hail," which also, on a deeper level, represents the mysterious side of femininity and is thus connected to Hel, the underworld of the North, the subconscious. It is the rune of the Volva, the soothsayer and witch of the North, who explores the unknown in soul-journeys in order to bring wisdom into our world. Thus, to me, **HAGALAZ' RUNEDANCE** represents the dance in between worlds.

Your previous releases have featured a multitude of guest appearances, what names can we look for on the new album?

For the next album, I already have asked Einar Sjursj from BEYOND DAWN to do the tribal drumming. He already played on Volven and he joined us on the **HAGALAZ' RUNEDANCE** tour last autumn. I also asked Zilla from PARADIGMA to work with me on synth arrangements for the new album. She played the synth on the last **HAGALAZ' RUNEDANCE** tour. I will also have several folk musicians in the studio again to play various old instruments like the lyre, bagpipes, hurdy-gurdy and nkkelharp (an old Swedish folk instrument).

Your previous act, AGHAST, was very haunting and black where as HAGALAZ' RUNEDANCE is more mystic and epic. Can you explain this progression?

Ambient was not really my style in the first place, I guess. I always have been more interested in making music using natural and ancient or primal instruments. The magical inspiration for **HAGALAZ' RUNEDANCE** comes mainly from Northern folk tunes and primal shamanic sounds and singing.

Being a former member of AGHAST you are widely associated with the Norwegian black metal scene, though your creations are not black metal. Do you feel there is still a common

ground? Do you seek a wider audience outside the metal scene?

Well, I think my main audience is in the alternative music scene, particularly the Gothic scene and especially the Neo-folk/Pagan scene. When I play live I usually play on Neo-folk stages, Gothic clubs or medieval music stages. With Volven, **HAGALAZ' RUNEDANCE** made quite an impression in the commercial folk, ethnic and medieval music scene in Germany. Folk music festivals and medieval markets showed interest in having **HAGALAZ' RUNEDANCE** play. On the last tour, **HAGALAZ' RUNEDANCE** was support act for SUBWAY TO SALLY, a German medieval rock band.

You have published a couple of books, can you enlighten us on their context?

I have been writing booklets and articles since '94 about the Northern spirituality and the understanding of life, about the modern society, the damage caused by the monotheistic patriarchal religions, Northern myths and magic, the feminine mysteries etc. My book "The Ancient Fires of Midgard" is dealing with the same issues. I further discuss ancient traditions, seasonal rites, the sacredness of trees, herbs and natural childbirth in the book. The book is, as all my creations, based very much on my own experiences and personal thoughts.

Will you be touring for Volven? If so who shall accompany you?

We did a tour last autumn. Like I said, I was joined by Einar Sjursj, Zilla and two additional musicians playing the guitar, the recorder and the nkkelharp.

If you had to name one main source of inspiration what would it be?

The mysteries of life! Well, I am inspired by many things, the old myths and legends, nature, strange things that I experienced in my life, ancient grounds, atmospheric places I have been, ugly places I have been, dreams, visions, emotions. Writers of the decadence movement, for example, music and movies also inspired me.

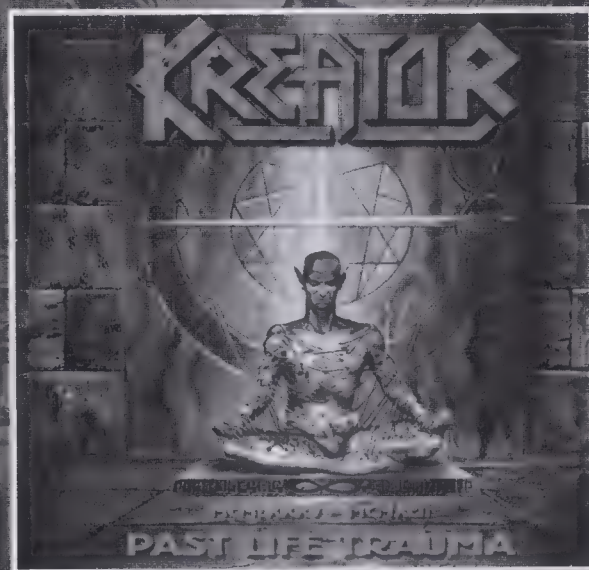
What shall the future bring for HAGALAZ' RUNEDANCE?

Some festivals are planned for the summer. A new release is planned for the beginning of the next year. I will continue making music and singing, but have also started to make some time again for "earthly" activities, like arranging more magic gatherings, ride more, attend the Viking markets and I am also actively training in a group doing historical Viking battle performance.

Kyle Spanewick



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I fucking love this band and every time I receive the newest USUPER disc in the mail, it's a time to rejoice. The beer flows in such endless amounts that even six months later I'm still pulling hidden cans in random spots out of the false ceiling. My brother Scythe is always an earshot away. "This album is a lot more straight forward and it's an instant album compared to *Skeletal Season*, which took some time to grow on you. This one just has the initial impact and we wanted you to be able to head bang along with every song. We've been compared to FROST so much over the years and I think that a lot of people got to the point where they were missing any originality. We're so proud of this album and I think it will crush those opinions of us as some FROST clone band."

This time around, the Necrocult found themselves with a bit of a bigger recording budget and moved outside the confines of the windy city and headed down south, not to hook up with that little ole band from Texas but with the KING! "We've recorded everything else at the same studio here in Chicago and this is a small studio and we're really happy with everything we've got out of there, but we just wanted to experience a bigger studio and work with a producer that has recorded bigger bands. We all like MERCYFULL FATE's 9 album and there was something about the production on that where everything was so clear yet, it didn't sound sterile. Not a lot of bands have used Nomad Studio's and KING has used it on the last few recordings so we wanted to give it a try. KING was recording his album at the same time we were doing ours and he needed a few extra days to finish up and he asked if we would postpone our studio time and in return he would sing on our album. I was happy just to give him extra time, but instantly I knew where I wanted him to sing on our album. The song "Necronemesis" deals with this haunted graveyard and it's a true story. Where he comes in it's the lines of the phantom of the graveyard, so it was ideal for him. Even Kol (the producer) said that when he listens to it for a second he thinks it's a MERCYFULL FATE song and it's something I'll always be proud of."

USURPER has supported CRADLE OF FILTH twice now on the European continent but what about America, dammit? "Early next year we're going to be doing a full U.S. tour. We always seem to get on these East Coast legs and as for a full U.S. tour we've never gotten that lucky. With us we take what we can get."

For those of you who would like to run away from home and join the Necrocult go to www.Usurper-Necrocult.com and become Necrosized!

Micha Kite

NECROPOLIS
RECORDS



Photos: Frank White

It's been four long years since we've heard anything from **EYEHATEGOD**, the absolute masters of sludge-core. Finally, they have come out with a brand new album, *Confederacy Of Ruined Lives* and they haven't changed one bit, thankfully!! Those of you who are fans know that this album exceeds all expectations. The production is better and the songs are tighter, giving you one of the best albums from **EYEHATEGOD** since *Take As Needed For Pain*.

With the rise in popularity of this style of music, it is certain that they will finally garner the recognition they deserve, beyond their cult status. If you have not yet heard this band, then I would recommend getting off your ass and picking up the new album!

Pit: What made you decide to regroup and put out an album after all this time?

Jimmy Bower: We always wanted to. We weren't happy with our record label and we broke up there for a little bit. We weren't really talking to each other for a while, then Mike started calling everybody again. We worked out a deal with Century Media to where we could get off the label. This was one of the first steps to do that. Basically, this record was pretty easy to make. It's been four years since our last one so we were ready.

Has the time off hurt the band any?

The one cool thing about this last little tour we

EYEHATEGOD



did, it seemed like we had never broke up. People seemed to come out and seemed real appreciative of us. That made us really feel good because we really worked hard on this new album and really worked hard, personally, to get this thing going again.

Do you have a new deal in the works since you are leaving your current label?

We've had a real bad past with them and it's kind of a catch-22 because we're working so hard to get off a label that, now, has it's shit together

incredibly well. We're thinking about trying to put out records on our own, just to try to make a little bit more money off them. Although, there's not a lot of money to be made off a band called **EYEHATEGOD**, you know? At least with that money, we'll be able to buy a van and tour more. We should be getting the rights to our stuff back, so, we'd like to re-release all the old stuff and make it more readily available. We'd like to release *Take As Needed...* on vinyl.

Was it hard after all the time away from each other to get the music on this album written?

It was pretty easy, most of the songs we've had for years. We had about half the album written and we gave ourselves about two weeks and wrote five more songs. It's not brain surgery to write **EYEHATEGOD** songs. We pretty much know what we're doing now. It was definitely great to be back in the jam room with those dudes again and I think everyone felt it.

With all the big tours starting to happen, which are finally centered on heavier bands, would you want to go out on a huge tour?

Yeah, we don't give a fuck! We did the **PANTERA** / **WHITE ZOMBIE** tour and, granted, we got flipped off every night. That's the whole point though. You're either going to love us or we're going to aggravate the fuck out of you. It's a perfect breeding ground for something like that. Our whole goal has been, that if we can get to, like, a **BLACK FLAG** status with this thing, then we're happy. To me **EYEHATEGOD** is not for everybody and we like it like that.

Elaine Rawlings



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MUDVAYNE

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Pit: How did you start out?

Gurrg: We all grew up in the same area, in Illinois; we all played in different bands. I knew Matt for a long time; he played in a lot of different bands and I played in a lot of cover bands, so we finally hooked up. Then we got Chad in the band and then we had another bass player, but we got rid of him, and we found Ryan, which was a big quest to go do. We had seen Ryan play before, like a couple years earlier, and we knew we wanted to get a hold of him, it just all kind of came together.

Explain your name a little bit, and the names you all have come up with for the members of the band...

The names don't really represent anything; it's just what friends of ours would call us. I was always Gurrg. So it's always just stuck with me. Chad was always called sPaG, because he's Spaghetti Boy. Ryan, they always called him Ryknow, because of the horns, and Chad was Kud, because he just wanted it, I don't know [laughs].

What about the name of the band, itself?

The name of the band doesn't mean anything. Just a band name. Kud came up with it. I think he had the name for a band even before he was in the band.

How would you classify the music and who's influenced you?

Well we've been influenced by a lot of people.

Everybody's been influenced by ZEPPELIN, I'm sure. Randy Rhodes and Stevie Ray Vaughn influenced me. The music, we wanted it to be heavy, but we wanted it to have melody, so that's how we came up with the combination of what's on the album.

How do you explain the success you're starting to see?

I have no idea [laughs]! It's great, of course, but, I didn't know how people would take us, actually. The music is of another extreme; it's not in the mainstream, you know what I mean? I don't know; it's surprising.

Who have you been on tour with and do you have a memorable touring story you could share?

Well, we toured with SLIPKNOT for a while and we did the Tattoo the Earth tour. And I guess I'd have to say Tattoo the Earth was [most memorable]. We went on stage; it was about two in the afternoon, somewhere in Texas, and as soon as we walked off stage, it poured like hell, rain and hail, and people were like, "Wow...what the hell's going on with **MUDVAYNE**?" because this was like the third time it had happened [laughs], so everyone thought we had this dark cloud following us. That was the most memorable.

Are you taking a break right now, are you at home?

No, we're still touring. We're at Penn State. We

had yesterday off, but today kicks off another 7 in a row. Tonight, **ULTRASPANK** plays with us.

You mentioned that you've toured with SLIPKNOT, and a lot of people are automatically wanting to compare you with them. Do you think that's because of the appearances or the music?

I think it's a natural because we did so much touring with SLIPKNOT. I mean, we toured with them for like 4 months. The music, though I don't think it's like SLIPKNOT at all. For one thing, they have like 9 members with 3 percussionists. We have a lot of off-time signatures and stuff; more singing. I think people want to make the comparison, too, because of the make-up. We're also from the Midwest, about 5 hours from where SLIPKNOT is from. It's kind of weird.

Though your music is probably taking most of your time right now, what other things do you do and enjoy?

That's kind of hard because I pretty much live on a bus right now [laughs]. Usually, though, when we get into a city, I try to get out and check it out, but it's hard, because you don't really get to see places that much. I mean, you've got to load in and be ready for sound-check and all that. I also like to sit around and listen to jazz or play guitar.

Errin Klein



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Pit: I'll tell ya, after listening to the new album several times I honestly don't know how to express my opinion of it. It's definitely one of CRYPTOPSY's most abstract efforts to date which might I add sounds a lot more akin to bands like DILLINGER ESCAPE PLAN and COALESCE than say MORBID ANGEL and SUFFOCATION. So was this the sort of album the band was meant to eventually take part in or what?

Mike Di Salvo: Well, I definitely think it was a natural progression for the band. I think in our opinion it's definitely a CRYPTOPSY album but it also has, as you mentioned, different elements to it. So I think a lot of the different styles of music that we listen to are obviously going to influence that, but we definitely feel that it's one in itself for sure. I don't think it sounds like any of the other albums for sure.

Well it certainly has its own unique flavor. With this album it almost appears as if CRYPTOPSY is slowly evolving out of the traditional death metal sound altogether. In fact, it

kind of strikes me as the kind of album GORGUTS themselves would have probably made right after Obscura. Come to think of it, aren't both bands from the same area in Canada?

Yeah actually in Montreal itself. We're obviously good friends with those guys and actually that new album sounds amazing too. If you like Obscura then I think you'll really dig the new one from them as well. But I wouldn't say that we wanted to sound like GORGUTS or anything like that. We definitely had sat down and this was the format we came up with and we just went with it. Pretty much everything that we decided on doing we did for the album. That's rare, I think. It doesn't happen as often but after it was done we obviously felt that it wasn't part of the same style as some of the CANNIBAL CORPSE clones that are out there. We definitely wanted to distance ourselves from that and to have our own sound, the CRYPTOPSY sound.

It definitely sounds as though a lot of thought went into the songwriting this time

around. Whereas everything appeared to be a bit too rushed on the Whisper Supremacy CD, here it sounds as if each musician in the band felt a bit more comfortable in building upon each other's ideas rather than merely going for the throat with the brutal approach.

Yeah, that's for sure. I guess in some ways a friend of mine said it best. With Whisper Supremacy it was like, "Look at what we can do" and this one is more of a, "You know what we can do so here ya go" type of thing. And I think that was pretty important for us to be able to come up with a really album. Whereas with Whisper... we had gone into a lot of parts and pretty much came right out of them but with this one we concentrated on keeping the grooves going for a bit longer, more in line on the None So Vile kind of trip, just to keep people interested. If not more then at least as much.

Well, speaking from a lyrical standpoint, I've noticed that you tend to write from a more philosophical point of view. Then again, your lyrics are often very vague and hard to under-

stand at times. Now, for the new album, where did a lot of your ideas originate from or rather what affected you deeply the most to write about?

Well, just life in general. As I well know when I'm writing it, some of it can be a little vague. To me it's not. To me, I can look at every point on those lyrics and say "Okay, this means this and this means that" to me, but to somebody else that's reading it (and I think that's the beauty behind that), someone else is going to look at that and maybe get a different impression from it or maybe have no idea reading it. Perfect example: I was just reading some of the lyrics from the new DEFTONES and I was like, "What the fuck is he talking about?" And then two weeks later, I was reading them again and all of a sudden it all started to click in my head as to what the hell the songs were about. Now that to me, the mystery behind that is fascinating. We definitely don't want to write stuff that was just plain straight forward or not as much (because some of it is straight forward) but some of it, I tried to write as an enigma sometimes.

Well then would it be safe to say that each individual song is open to more than just one interpretation?

As far as the songs themselves, in each individual song, they definitely have their own meaning but as the reader may read into it, he might get a different impression the same as if you were to read PINK FLOYD, Roger Waters' lyrics. You're sure as hell you're not going to be able to fully understand what he's going through but you're going to come up with your own summarization of it or your own theory as to what the song is about. But as I said, each song has its own feel to it. I think each song has its own ideas. It's not one song and then 25 ideas intertwined into the song, it's based on the actual idea of the song itself.

The most interesting thing I found about the title, And Then You'll Beg is that it

actually repeated in a line in the song "Soar and Envision Soar Envision." When I discovered that, I was wondering just what the significance behind it was.

Uhh, that's a good question actually. Traditionally, with CRYPTOPSY, they always have something to come back to for their titles like None So Vile and with Whisper I did the same as well. And for this one, I really tried to come up with something that was going to be a reference towards the album. That song in general is based on the idea of the fact that I mean it's not pro or anti, but no matter how many drugs or how many things that you do to escape from reality it pretty much all boils down to is the fact that shit never really goes away. That's pretty much what the whole idea of that song is. Then the lyrics, "Tripple at the helm..." errr um, I'm trying to think how it comes in.

...something "Visions of Utopia."

Yeah, yeah, yeah, exactly! But the whole thing is it gets to a point where you're going to be in the context of the song, not necessarily for the album but in the context of the song where you'll beg to wish you had taken care of it, that sort of thing. You understand what I mean?

Getting back to the musical side of CRYPTOPSY, how does this new album compare to Whisper Supremacy? Granted both albums are very, very extreme and technical but considering some of the obvious non-death metal related influences this time around, where were your heads at during the writing and recording of this album?

Well before we went into the studio itself we rehearsed and rehearsed and rehearsed a tremendous amount of time. And we took off about a year and a half anyway. We took off from playing shows and basically during that time we projected everything. We got the songs down and we knew what we wanted to do in the studio. We

knew how it was going to be presented and we already had the ideas set to go. It was just a matter of being able to lay it on tape and have it be done. It's one thing being jamming and a whole other situation when you're in the studio, but overall I think everything that we had decided on was pretty well taken care of. We got everything done that we wanted to do. There were actually a couple of ideas we had and tried in the studio but just didn't pan out to what we had projected in our heads so to speak. So we tried it and it didn't work, so see ya! It was outta there, simple as that. But aside from that we knew what we wanted to do. We went in and had our heads set on that and got it done in the time it was necessary to do it.

It seems, by judging from the new album, that each individual was coming from a uniquely different musical background or genre. Like, for instance, the bass is very high and punchy in that jazz fusion sort of feel. Yet the guitars have a very distinctive 70's progressive rock feel to them. Amazingly, however, you've all managed to blend such a wide variety of influences and come up with something insanely brutal. Now correct me if I'm wrong in making such an assessment but that's what it sounds like.

No, it is! I couldn't correct you on that because it's absolutely the truth. These guys are all listening to different styles and stuff. So it definitely comes out. There are very few bands that the five of us all equally like, you know what I mean? We all pretty much listen to different styles of music and of course jazz is something that Flo will listen to or, like, Jon will listen to progressive DREAM THEATRE, stuff like that. So there are a lot of different styles that they're listening to aside from just metal or death metal or hardcore. And it definitely shines through on the album. I think that adds something special to the album too.

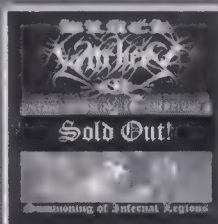
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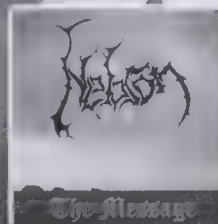
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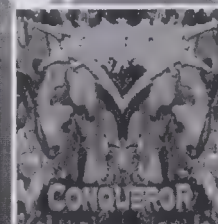
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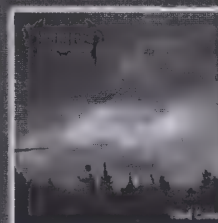
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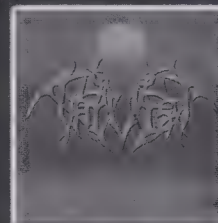
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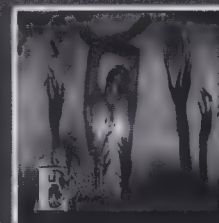
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NOCTUARY

NOCTUARY are perhaps Americas best answer to true Scandinavian black metal, and *When Fires Breed Blood* (their follow up to *For Salvation...*) shows immense progression in ideology, as well as musically. It's not often (especially in the ranks of U.S. black metal) that a band can stand on its own, spreading its creative blackened wings and soar to unascertained heights of innovation. There is something truly peerless and unforeseen within the eight tracks on *When Fires Breed Blood*, and along side other notable U.S. acts such as THE CHASM, USURPER, and SADISTIC INTENT this is just the begging of a "dark" new future.

Pit: Not a lot of new bands seem to be as ambitious as NOCTUARY when it comes to writing something original.

Joseph van Fossen: Well, it has a lot of physical influence I guess. A lot of times throughout the writing of the album I was listening to older music like MAIDEN, MEGADETH, and OZZY so I got a lot of older influence. Also, I'm in school right now for musical theory and composition so that had some influence on it as well.

It seems like you spent more time with the instrumentation. The piano interludes are off the fucking frame, man!

Yeah, all the piano parts are played by my composition instructor and basically it's his own 20th

century style which is very unique. He's Polish, but he grew up in South America and studied there as well as in America. He's actually an award-winning composer. The reason I think the instrumentation's more diverse is because throughout the writing I had another guitarist with me handling the rhythms that I wrote while I played other things over it. I wanted to do more of a dueling guitar thing.

I noticed that the songs and lyrics are separated into five chapters. In chronological order can you break this down?

The first chapter is "The Fires, Burning Cold" which is a metaphor for the year that the Christian oppression was released onto the world, and it's the precursor to the Armageddon that is to follow. The next chapter "A Call To Arms" is the preparation for the wars to come, and the next chapter "The Battles" which relate to the battles of Armageddon. "The Victory" is basically the celebration for the ending of the wars, and the final chapter "The Rebirth" is the rebuilding of the New World of thought after the whole Christian barriers are broken down. Instead of seeing it in a religious light, the people see it in more of a real world type of concept. It's more of a thought process than a physical battle. I personally don't believe in organized religion but personal



beliefs rely on the individual. It's about thinking for yourself and not worrying about what others preach to you.

So after the smoke has cleared and the troops have all been accounted for, what do we have to look forward to from NOCTUARY (laughter)?

Everyone should check out our web site for new info at www.members.aol.com/NOCTUARY, and that will take you right to it. We'll be touring Mexico as well as the U.S. and Canada soon so check it out.

Micha Kite

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ACD121



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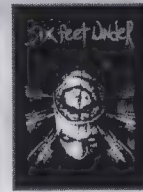
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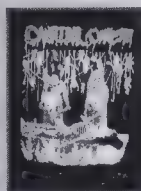
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CRADLE OF FILTH

WITH THIS ALBUM WE FULFILLED A WISH OF MORE HORROR REALLY," THE STARK EPIPHANY READILY SPILLED OUT OF DANI DAVEY'S LIPS. THE CRADLE OF FILTH ORIGINATOR, OTHERWISE KNOWN AS DANI FILTH, WAS SECURE IN THE BAND'S DIRECTION AND PRESENTLY FORTIFIED LINEUP WITH THE RETURNING ORIGINAL GUITARIST PAUL ALLENDER. DANI FURTHER MULLED OVER THE NEW ALBUM, *MIDIAN*. "WE'VE ALWAYS FLIRTED WITH GOTHIC IMAGERY. THIS ALBUM WE REALIZED OUR AMBITIONS." BUT THE ENGLISH ORCHESTRA FOR THE DAMNED HAVE BEEN SHROUDED IN THREE FOLDS OF MAYHEM, ONE BEING INNATE OF THEIR PRICKLY CRESCENDOS OOZING WITH THE SENTIMENT THAT JUSTIFIES A LATE OCTOBER RELEASE DATE. "HALLOWEEN IS A CELEBRATION OF ALL THINGS MACABRE, WHICH I DARE SAY WHAT SOME PEOPLE ATTRIBUTE TO THIS BAND," FILTH COMPARES. THE OTHER LAYERS OF HAVOC ARE LESS THAN DESIRABLE, AND NOT OF THEIR OWN CREATION. RAPID GOSSIP ROOTED IN TALES OF DANI'S OFF-STAGE PERSONA BEING JUST AS MURKY AS THE CHARACTER HE PORTRAYS ONSTAGE WHICH HAS ALLEGEDLY CAUSED INTERNAL CONFLICTS EVENTUALLY PUSHING SEVERAL MEMBERS OUT OF THE CRADLE. THEN COMES THE INEVITABLE CRITICISM OF ANY ACT CONSIDERED UNDERGROUND THAT HAS SOLD A GOOD DEAL OF RECORDS AND BECOME WORLD RENOWNED. THE SELL-OUT TAG, DANI AND PAUL SAT DOWN WITH PIT TO DISCUSS THE BAND'S STAYING POWER AMIDST THE TABLOID-ISE HEADLINE. HOW LESS MEANT MORE IN THE HANDS OF THEIR NINE INCH NAILS PRODUCER JONNY RYER AND HOW SENSUALITY AND DARKNESS ARE NOT TOO FAR REMOVED FROM EACH OTHER. FILTH ALSO HAD TIME TO SAY ABOUT THE NEW INTERVIEW FEATURE WWW.CRADLEOFFILTH.COM BY ALEX CHANDON WHICH PROMISES TO ENTICE AND INTIMIDATE CRADLE FIELDS OPTIC NERVES. "THE FILM IS A COMPLETE DEPARTURE FROM OUR LAST VIDEO. IT'S VERY GOTHIC, THERE'S NO BLOOD IN IT ALL AND IT'S ALL SNOW LIKE FOREST. IT'S BEAUTIFUL AND WEIRD DISTORTED VERSIONS OF THE BANDS'. WE ARE TRYING NOT TO STEREOTYPE OURSELVES AT THE SAME TIME."



Pit: You've turned out CDs at the rate of one per year since 1997, is that a goal that you've especially aimed for?

Dani Filth: Well, we have been together since October of last year putting this band back on its feet. It's a stable lineup now, the album came out quickly because we work very well together, we get along very well as friends which is better so you can tell someone, "that's shit." We wrote the album in four months and went into record it in June, and spent like seven weeks recording the album. We do work day in, day out and things can be achieved, it comes down to hard work, really. We are really enjoying the opportunities that we have now as a reformed band. There's no stopping us, we have stuff for another release already, we have a rehearsal room with a board on the wall.

Paul Allender: With like 60 riffs up there with names so we can identify them.

What made you come back at this point and what have you been doing since your departure?

Paul Allender: Well, people have pointed the finger and said, "You've only done it because the band is so big now, because of the money." That's bullshit. I left the band to experience other things in life, and from when I started in the band it's all I knew and I didn't know anything else. So I left to do like nine-to-five jobs just so I could say I've done it. Also to enhance my guitar playing more, incorporate different styles as well and I did that for four years, then out of the blue Dani called. I was actually ready toward the end of those four years to start up a band again because I wanted to get back into music. I tried getting a band together but I couldn't find anybody to do the things that I wanted to do. Basically, stuff like on *Midian*, then Dani called me up and said, "look, lets talk."

Have people pointed the finger in jealousy at the success that you've achieved?

Dani Filth: There are so many rumors about this band, and any press is good press and at the end of the day I don't care, but our fans especially, I don't like the fact that there's been, like, an apathy. "I hear this, I hear that or you're an absolute wanker to work with." I just laugh at it, but at least people are talking about it. It is irritating when they just have that kind of idea about who you are, and they don't even know you. For some people it's gotten violent, people actually have a grudge against this band that magazines have created. You can't please everybody, but we try and now we are starting to realize that we have to please ourselves first, then our fans and everybody else can go to hell.

Did you contribute equally to the writing of *Midian*?

Paul Allender: Yes, we all came up with ideas, the whole writing scenario is strictly between all six of us.

Dani Filth: It's all been a democracy and this

goes back to again to how the band is showcased. We couldn't like grab any keyboardist and go they will be perfect for us, Martin is perfect for us. We are all key ingredients to make **CRADLE OF FILTH**, without one, we are lost.

Paul Allender: This going to sound a bit cliché, but it felt natural. When we look at how big the band is, it's like lets make an album, lets do it.

There's a seductive lure in your sound similar to what TYPE O NEGATIVE has done but on a more drastic end, musically, but were sensuality and darkness always coupled entities in your mind?

Dani Filth: Yea, I mean I'm a big fan of 19th century horror. For example, lets say Bram Stokers *Dracula*, which is the most profound and easily rec-



ognized, it gives an insight not only into the horror of it all but you get to know the character. Then you find that there are two sides to every coin. Catholicism has preached that for years, well badly, so you know there's light and darkness and vice versa without getting too mythical. But yeah, there's sensuality and darkness and beauty in it and tragedy in love, it's a nice fusion. Much like our music, our music is a bit of a hybrid. Commodore is a mythical monster made out of different things like a dragon head and a loin, it's just a combination of things.

Do you consider MORBID ANGEL touring with PANTERA a sign of death metal coming out of the cave? Do you consider your own success a cross over?

Dani Filth: You're insinuating, "Oh, is that a bad thing for death metal?" Well, not at all. People say, "you can't do this, you can't do that," especially to us because we are trying to break down the boundaries between genre stereotyping. People are like, "Are you still black metal?" And it's like, "No

we are not fucking black metal, but we are!" Long gone are the days when you were like, "Glam metal, fuck that." Ask any journalist, they like all kinds of heavy music. I listen to fucking MÖTLEY CRÜE, *Shout At The Devil* for a fucking wicked album. I've been listening to early W.A.S.P. but I've been listening to the new NILE. So MORBID ANGEL should go out with PANTERA, and, in intensity, they match each other pretty well. We'll get flack from people as well, "Oh you're becoming trendy." What does trendy mean? It just means that more people are buying your records, it doesn't mean you're selling out. There's just more of an interest. Which, if you're rooted in the underground, then your band will get seen as well, I think metal is coming back in a big way and we'd like to be part of that spearhead. I can't wait for our Britney Spears / **CRADLE OF FILTH** split single.

Do you pride yourself on the intricate nature of your music being the aggressive factor or is it the roughness of certain movements that you feel provides the heaviness?

Dani Filth: We actually stripped down the album this time rather than put layer upon layer. The producer thought it would sound better if there were not ten guitars thickening on there but two, just to make those sounds to be bigger. It allowed the album to breathe, if you got too much it may come across as messy. We made it have more impact and the sound of the production values are bigger.

Do you think that will translate better onstage as well?

Dani Filth: It will translate well live because we have been playing the songs quite a lot, so the songs feel comfortable. It was not our intention to play the 10 minute songs live because then kids are only going to see five songs. I think, live, we are doing, "Her Ghost In The Fog," we did a promo video for that, "Cthulhu Dawn" and "Lord Abortion."

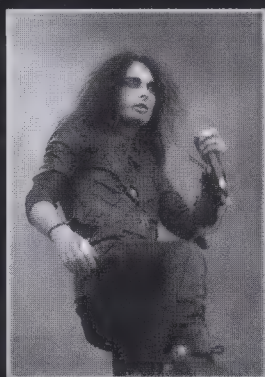
Everyone always sees the painted faces, the demonic theatrics and so on, but show us a little of the personal side. How has becoming fathers affected your lives?

Dani Filth: I have a little girl, believe it or not, it [parenthood] gives you a little more responsibility. It's stable, it's cool because it's so easy to get lost in this, I could easily see myself slipping on a downward spiral of drugs and prostitution. It's very easy to get caught up in all of that but at least it gives you an anchor and stops you from turning into a monster which can happen when you're in a band.

Paul Allender: It makes things seem a little bit more normal, you have to look at what we do as a job, we both have to feed and clothe our children. So we tend to be a bit more cautious because before we would come along like animals.

Cathy A. Campagna

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The turn of the new year has predisposed the fact that heavy metal is once again a salient source of entertainment (for some it never went away), and can no longer be heeded as a thing of the 1980's! Although, alternative has taken on a new face and some may call it metal, its good to see Bruce Dickinson's mug gracing the pages of mainstream rags alongside the mask adorned, numbered identity acts and the band that sings hypocritically sanctified hymns about "Arms Crossed Shut." In this newborn eon, **NOCTURNAL RITES** have cast aside the imagery and sound of yesterday's hero's and, with the addition of new vocalist Johnny Lindkvist, have musically stuck one foot out the door into the unascertained on their newest epic *Afterlife*. Always the conversationalist, Nils Eriksson speaks about the new direction that has TRL fanatics running towards the nuclear fallout shelters.

Pit: Why did Anders (Zackrisson, ex-vocalist) decide to gracefully bow out of the fold?

Nils Eriksson: Mainly because he couldn't give the band one hundred percent anymore. He has been doing this for a long time and he just wanted to try something different. He has a studio and likes to record bands, so he literally just stepped off. It wasn't a big deal because we talked about it, and there weren't any hard feelings and we're all still good friends. Finding Johnny was really easy as well because where we live is not a very big area and we kind of know everyone that's into metal. We all knew that Johnny was a great singer and we just called him and he was really positive about joining. It all happened the day after Anders left.

Damn this album is heavy!

Yeah, it's got a bit more edge and aggression and a bit more attitude I guess. We didn't think about it, we just started writing the album and this is what came out. When we write we don't think about if its heavy or melodic or whatever, and having Johnny in the band...you know he has a lot of aggression in his voice. That sort of psyched us up I guess.

The song titles and lyrics themselves seem to also be heavier or darker like "Hell And Back," "The Devil's Child" or "Temple Of The Dead." Man, who's going to black mass (laughter)? Is this sort of a concept?

When I look back at all the songs on the album, I kind of find a connection between the songs. They seem to have a foundation based on death and what happens when you die, hence the title "Afterlife." It's darker than anything we've ever done, and it's not about fantasy anymore but about things that happen everyday.

With the new sound you've also gotten new imagery as far as the artwork is concerned. I think the special effects that run throughout the album coincide with the mechanics and lightning that's on the cover. No more dragons and swords, eh?

Our management came up with the concept for the cover and I'm not sure what he thought about when he came up with it, but it came out really good. It really sums up the album and the title. Its kind of a vision from hell, being strapped to a machine and having to stare at this gorgeous girl whom you cant touch for a thousand years or whatever, that's gotta be hell (Laughter).

Do you think this genre is becoming over saturated with bands that all sound alike and have the same imagery?

I don't think there are too many bands. I think its good that we have a scene that is vibrant and there are a lot of new bands that are coming out that didn't grow up listening to a lot of heavy metal, so they're listening to a lot of the newer bands such as ourselves. I think they'll grow into their own style as time goes on and it's good that we have a young scene and a lot of new bands.

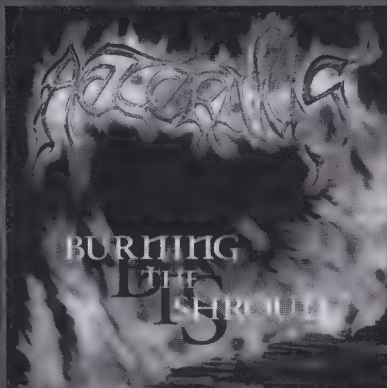
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NOCTURNAL RITES AFTERLIFE



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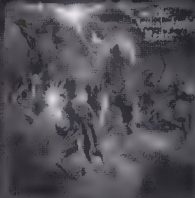


CRUACHAN
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LIZZY BORDEN



LIZZY BORDEN WERE ONE OF THE INNOVATORS OF SHOCK METAL. THE BAND EMERGED IN THE EARLY 80'S OUT OF LOS ANGELES. THROUGHOUT THE 1980'S, **LIZZY BORDEN** MADE SOME GREAT RECORDS AND SOME FAIRLY GOOD ONES. THEY WERE ALWAYS SHOCKING WITH THEIR STAGE ANTICS. ONCE YOU EXPERIENCED A **LIZZY BORDEN** LIVE SHOW, YOU KNEW THERE WERE NO OTHER LIKE IT. AS THE MAGICAL METAL YEARS WERE OVERTAKEN BY GRUNGE (OR THE HOMELESS LOOKING BANDS), MANY BANDS WENT ON HIATUS. LIZZY BORDEN WAS ONE OF THEM. DISILLUSIONED BY THE CHANGING TIMES AND THE LEGALITIES OF THE MUSIC BUSINESS, LIZZY BORDEN PUT HIS BAND TO REST. NOT ACTIVE ON THE NATIONAL FRONT, LIZZY STILL CREATED MUSIC BECAUSE MUSIC IS HIS LIFE. WHEN IT WAS TIME TO RETURN TO THE AXE, LIZZY RE-ENTERED WITH FURY WITH **DEAL WITH THE DEVIL**. DETAILS AS FOLLOW.

Pit: What have you been doing all these years?

Lizzy Borden: Metal Blade was involved in a lawsuit with their other label and it basically froze our catalogue for few years. Our albums were unavailable for most of the 90's. So, we just got to the point where it became too difficult to do it anymore. *Master Of Disguise* was my last record, and it was in the middle of all that. I couldn't really focus on the music anymore. I just decided to take a break. So, I formed a little group around here called **DIAMOND DOGS**. That band was just like a glitter rock band, like early **KISS** or **CHEAP TRICK**. We basically just wrote and recorded like 200 songs. I did that for about five years, and then I began doing Lizzy again.

Deal With The Devil, it sounds like a very strong theme, how did you go about putting it all together?

Every record I do has a theme. I've always done it that way in the past. This time we wanted to be a little heavier, so we decided to go for a very heavy theme. I used the devil as an icon, but it really has very little to do with the devil. It has more to do with human conscience and decisions, choices and the consequences. When I say that "Hell Is For Heroes", I mean that if you can get through this life

and make some noise while you're here that's when you become a hero. All of the songs are connected together to go with the concept, but they also stand on their own.

I believe you must be the first band to write about Zanzibar, what inspired that song?

That song was inspired when we were mixing the *Master Of Disguise* album in Canada. There was a strip joint there called Zanzibar, which we went to a lot. When I decided to this new record I needed my "Sodom and Gomorrah" song, and that title just ran with it.

Is any of this material written in the past or is it all written from scratch?

Most of it is fairly new. "There Will Be Blood Tonight" is completely new. I wrote it during the pre-production of the album. Two of the songs were written in the 1980's and they are: "We Only Come Out At Night", and "Lovin' You Is Murder". Both songs I wrote in the 1980's. Everything else is very recent.

How do you compare your material from the 1980's to what you're doing now?

Well, when I decided to do this record I wanted to basically keep it in the 1980's framework. I wanted to make it sound like **LIZZY BORDEN**. but I

also wanted to make a good quality production record like *Master Of Disguise*. I kind of tried to merge a lot of the different elements of all the records and put them into one album. That was my intention.

So, what's the plan of attack for this album?

Well, this is just a start of a whole bunch of things to come. I have the next 4 or 5 years mapped out as far as new records, tours and other things we have in store. Now, that the record is finally out, we're gonna try to tour as heavy as we've ever toured. We'll try to cover all of Europe, and hopefully do the States a couple of times.

How would you describe the LIZZY BORDEN persona? I mean, when I talk to you here you sound like the nicest guy, but when you get on stage...

This character just kind of developed a mind of its own, really. When I get on stage I become a completely different person than I am. When it clicks it just clicks in completely. I take each concept that we do and develop the character for that theme. It seems to write itself. I will be doing a concept record in time to come. I did many theme records, but I never did a concept record before, so it should be interesting what will develop.

Mark Kadzielawa

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DEFTONES

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Pit: You're releasing the CD with a new track and different art work, would you like to describe both?

Chi Cheng: It's not so much really new artwork, we just changed the cover a little bit and it's a white cover now. As far as the track, it is something that I'm sure half of the kids downloaded anyway and we were a little bummed about it not being on the first version of the album. Chino [Moreno] went in to do a little remixing and I touched up the vocals on it a little bit and Maverick was so flipped out on the way it turned out that they really insisted on it being the next single. So we are going to re-release it and kids who bought the album can download it because we are not trying to do some cop-out move to sell more albums. It kind of sucks that we are re-releasing the album. For me, it's lame. Can we just send the kids the single that already bought the album? We try to do as much as we can to make it cool for the kids.

The whole album was available on the Internet before it was available in stores, how does that make you feel and how do you feel about that whole process in general and suffer any repercussions from that?

Chi Cheng: I don't really feel any way about it, I think hav-

ing an opinion is having an opinion on something that's unchangeable. Also, I think that music trading online is a positive thing, a lot of obscure and rare tracks that you couldn't naturally find, you can get online and I think, in a way, it's a good thing. And I think everyone who downloaded our CD went out and bought it anyway, they were kids who couldn't wait. I'm not really an anti-Napster type guy, it's like wanting the ocean to move in a different way and it's not going to happen for you.

Would you like to discuss your spoken word side project?

Chi Cheng: It's just something I did and the feedback has been really good; no one has said man, "I don't believe I spent the six or seven bucks to get this thing." Everybody has been like, "Wow, it's really different." I'm happy to have done it. It's just something that I wanted to, it's nothing that I feel is necessary for people to have, it's just something that I did for myself. I'm giving half of it to charity, actually I've been giving all of it to charity and it's turning something that I did into something even more positive and I hope that people get something decent out of it and so far they have, it's cool.

Is it your verbal outlet since you don't write the lyrics in the band?

Chi Cheng: Even when I hear people ask Chino about my stuff, he's like, "My stuff is pretty out there but Chi's stuff is way out there, far beyond." He wouldn't sing it if he wanted to, it's pretty trippy stuff I guess. Kids can go to Deftones.com and we have a store online and it's there for like \$7.99.

With that and also with Chino being in his side project, TEAM SLEEP, is there any threat to your tightness as a unit and should fans be scared of not having a follow-up to White Pony?

Chi Cheng: No, not at all. I think that we are all just creative people and in many ways the **DEFTONES** fulfill a lot of it and in some ways **DEFTONES** don't fulfill it. We have other outlets, Stephen has a really heavy band called **KUSH** because he wanted to go heavier with the **DEFTONES** but this is what we have always been doing. So he got **KUSH** going. And I think Chino has always wanted to go a little more ambient and so he's got **TEAM SLEEP** and I got my spoken word on the side, so it's good. You know we always use the **DEFTONES** as a springboard, it's the foundation of everything, but kids don't have to worry about us going anywhere soon, they are going to get sick of us.

Cathy A. Campagna



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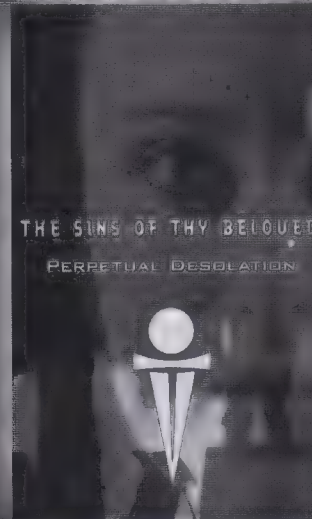
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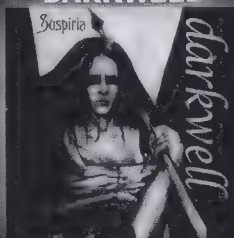
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PIT: How long had you and Blain been jammin' together before you formed the band?

Ruyter Suys: About four years I guess. We started playing after the fifth day that we fooled around (laughter). This is the first time that I had ever hooked up with someone who could play and blow my mind. The addition of female guitar players is a groupie first kind of thing. That's the way into the music industry, you kinda gotta fuck your way in. I've played with people my whole life but Blaine was one of the ones that thoroughly impressed me.

I think that its pretty ballsy (no pun intended) that Blain is the rhythm guitarist while you are the lead guitarist.

Yeah we're not conditional that way. Every time we go anywhere its like "are you the singer" and I've been getting that my whole life. I told Blaine "I'm not singing and your gonna learn how" (laughter).

As far as the band moniker goes have you ever heard any response from Uncle Ted

(Nugent that is for you young folk, and Nashville pussy is a phrase he used before playing "Wang Dang Sweet Poontang" live)?



Oh yeah, as a matter of fact he interviewed me once. It's on our web site and he is intensely proud that we have stolen his name. He was like, "I don't suppose you want to thank ole Ted for inventing this

Nashville pussy" and he was totally nuts. He is exactly what you would think, a complete fucking maniac. What's funny is when it comes to our name, only one out of every ten people knows what we're talking about.

With some of the symbolism that is on your album cover, do you consider yourself southern rock or rock that's from the south?

Wow (laughter)! Rock from the south I guess, I mean we've got a touch of southern rock, for sure, and we have a deep respect for our southern heritage. I mean we have played with LYNRYD SKYNYRD and it was, like, the craziest weekend of our lives. Ricky Medlock (ex-BLACKFOOT) is, like, the most open guy in the whole band. Him and Leon Wilkeson are like the outgoing spouts for the band. Ricky was hanging out with us in the dressing room and wrote us this long note saying that "you're great and I'm a fan always, Ricky!" He was super cool and we used to cover BLACKFOOT's "Train, Train." Now we're realizing the history we are involved in.

So you welcome heat from the Bible belt. What is the weirdest situation that you have had to deal with?

Fucking nothing man, the Bible belt loves us. We played this one gig in Carbondale, Illinois, which is close to Kentucky, and our faces and our name were on the cover of the local magazine. When we pulled into town there were churches everywhere with their daily signs of "Jesus Loves You" and we were like, "shit we are fucked" but we had no problem whatsoever. I think they are too busy on the Internet (laughter). We had a problem one time when we played Nashville with MOTORHEAD. It was advertised "MOTORHEAD and NASHVILLE PUSSY" and they asked us not to play the show because of our name, but when we returned with LYNRYD SKYNYRD they couldn't deny the power of the gods (laughter)!

Micha Kite



amorphhis

AM UNIVERSUM

APRIL 3

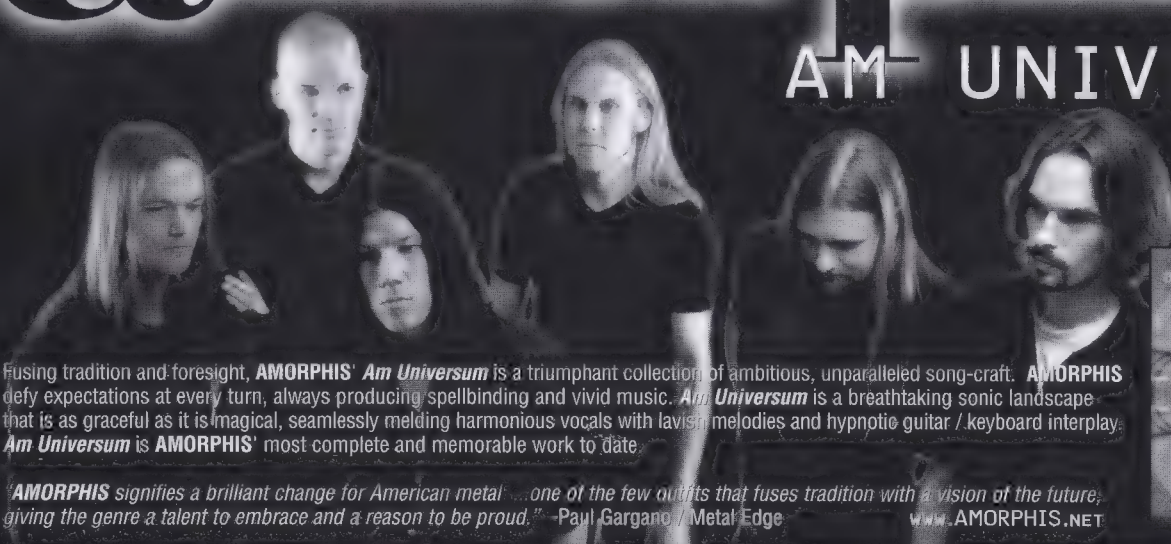


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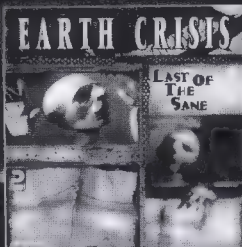
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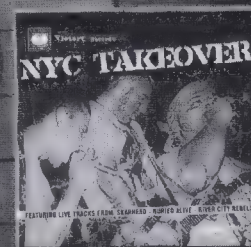
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As the heavy music scene starts to gain recognition from more mainstream fans, with everyone from SLIPKNOT being nominated for a Grammy to MORBID ANGEL opening for PANTERA, on what is one of the biggest tours this spring, it's not surprising that major labels are starting to sign every band they come across that is even a little heavier than the average band. It's getting harder for good bands to stand out from the crap that is staring most people in the face every time they go into their local record store.

One of the bands that is starting to show up some of their counterparts is ENDO, out of southern Florida. The Florida scene, once known for brutal death metal, is now putting forth bands that are more in the new metal vein. Bands like NONPOINT and PUYA have already started making a name for themselves and now comes ENDO to give you a little different perspective. ENDO does definitely have a sound similar to a lot of bands in some ways but, they have a true aggression and energy which has been lacking in this music as of lately. Having recently signed with Columbia/DV8 records, with a March 2001 release date for their album *Evolve*, ENDO has already been getting their name out with some extensive touring and tracks on the *Loud Rocks* compilation and the *Dracula 2000* soundtrack.

Pit: I know that your album has not been "officially" released yet, but you've been on some good sized tours in the past few months, how has the response been?

Gil Bitton: It's cool because, everywhere we go, we've been getting a great response. We must be doing something right; we've been selling lots of CD's and shirts. The kids have been loving it. It's

been going so well we can't complain. I'm happy to be out here performing every night.

Your album *Evolve* was originally released on an independent label, what are your feelings on now being signed to a major label?

I like being on a major label. I think it's kind of weird, we're on tour right now and we're staying in hotel rooms and getting a per diem every night so, it definitely feels like we're on a major label. I'm really happy for what I have and I'm really happy that I'm out here doing what I love and getting paid for it. You don't really get paid in this business until you sell records, obviously, but for me it's not about anything but performing. Performing is my drug; it's

the ultimate. Being onstage and seeing those people looking up at you with the most intense emotion is the most important thing.

What are your plans, as far as touring and such, for the album's release?

I think this album, basically, is going to get us known. Whether it blows up or not is up to the label. I like doing the underground thing right now, grassroots. I don't want to be a PAPA ROACH. I'm happy with where we're at right now. It doesn't mean that it's not going to escalate from here. I think this album will get the name ENDO known, but our second album is going to be so amazing!

Elaine Rawlings



RHAPSODY



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The third release from **RHAPSODY** is fueled by straightforward, speed driven guitars that don't overlook or simplify the arrangements. When contacted by keyboard player and orchestra arranger Alex Staropoli, I inquired upon their resolution. "We decided, two years ago, after *Symphony Of Enchanted Lands*, that we wanted to use more guitars with a heavy impact and more speed and I think we have accomplished that. The last album was keyboard oriented and we wanted this one to be really powerful. In a way, with the addition of our new drummer this is assured and also we can represent our music live without problems. For the tour, we've added an additional guitar player which is very important to the sound. On stage, to have one left and one right is very important and the impact is very big. For the albums we will remain a five piece because Luca and I compose everything and there are already enough members. The live musician's name is Dominique and he is this French guitar teacher and he is a very easy person to get along with, but we will use him only for touring."

When listening to any of **RHAPSODY**'s CD's one

can only imagine the cost spent on the extra studio musicians and the chamber choirs that are assembled. For the unfamiliar, these are by no means a bunch of cheesy keyboard samples. "My god, on the last album we were booked in the studio for two months and, because of the symphony, it took four months. We spent three times more than the budget that we had and only because we decided to use real instruments with very little samples. Most of the parts are real harpsichord, piano, strings, and a Russian choir, so you know it was really fucking expensive. That album was really something special. With this album, we wanted to combine *Legendary* with *Symphony*; something more direct and mountainous with cinematic parts."

Sound complicated? We'll not to **RHAPSODY**. In the live element, it's all down to playing along to a mini disc player kind of like karaoke on a grand scale. "We record all the choir parts, strings and any other key instruments on to a disc and on stage we are all playing along with the Akai recorder. The drummer has a click track and so through the whole show we are running along with this machine."

So who is in charge of the monstrous orchestral arrangement? Why, Alexi of course. "This is the same process that Hollywood composers use. They have a computer with a lot of samples and they compose everything with the samples on the keyboard. Then an arranger comes in and puts together every line in the right key for each instrument and that's how it's done. So, basically, everything starts with a keyboard and a computer. After it's all done, you can correct mistakes with the computer and you can print the scores for the orchestra."

As Alexi mentioned before, the band remains happy as a five piece. But looking at the publicity shots on the back cover of the CD you'll count six members and one is a nasty bastard! "Ha,ha,ha, yes! That is Aresius (The Ancient Wizard) and he is an important character throughout the story and we decided to give him a physical face. On the past albums we have put messages from Aresius without showing him to anyone, so for this one we decided to bring this character out into the picture. Live, he will be present (like **IRON MAIDEN**'s Eddie) but he will not be the only one."

Micha Kite





ONWARD

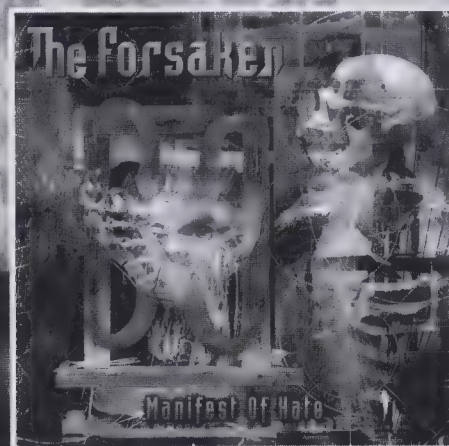
Evermoving

Ferocious guitar-driven heavy metal featuring the talents of guitar virtuoso Toby Knapp along with powerful, soaring vocals by Michael Grant (Legend Maker). Artwork by Ioannis (Deep Purple, Yngwie Malmsteen, Yes, Fates Warning).

the FORSAKEN

Manifest Of Hate

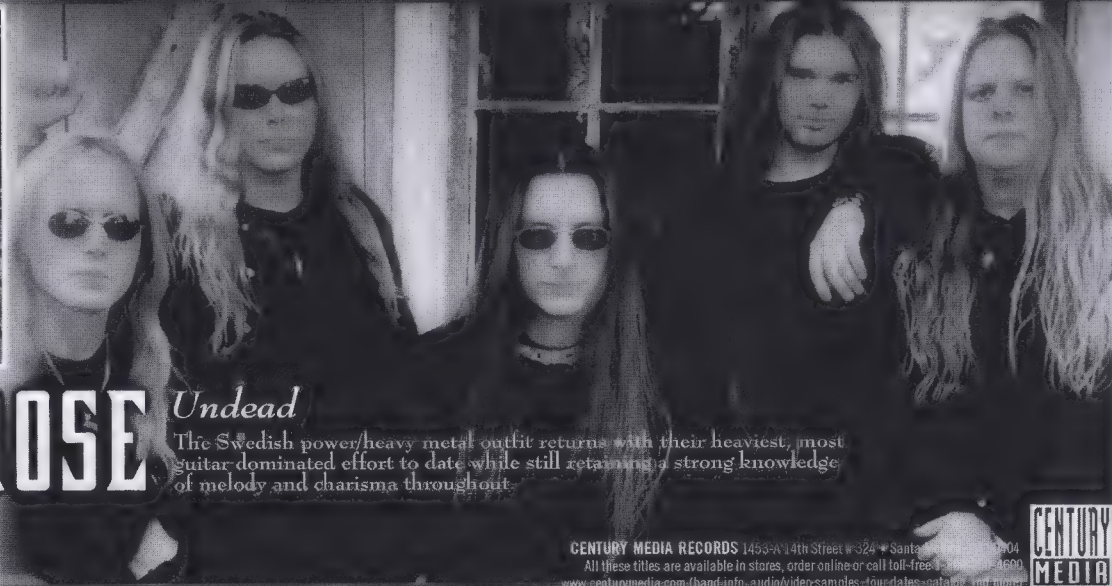
Offering an entirely new twist to the melodic Swedish death metal genre, these riotous Swedes defy all expectations unleashing chaotic blast-beat brutality with astounding solos, swift riffing and a multiple aggressive vocal attack all violently produced by Tommy Tagtgren at Abyss Studio.



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Pit: When you guys started playing this music back in the 80's, did you ever think you would still be doing it, recording and releasing albums, in the year 2000?

Bob Vigna: I don't think we gave it much thought. We just went for it. We started out in 1984 as Rigor Mortis and we did it because we liked it. We started Immolation because we loved what we did. You never expect anything; you just go for it and hope for the best. Things have just kept escalating and getting better and better through our time. We

believe in the music and the band, so we "stay alright," we like what we are doing, so we keep going forward. As every album comes out, the future looks better and better.

Ross Dolan: We never thought, "yeah in ten years we will be putting out our fourth album." We never looked that far ahead. When we first started, our goal was to play Streets, the local club in New Rochelle. Playing our first show was an accomplishment. We didn't look past that at first. Then we recorded our demos. That was exciting, but still we

did not think we would get signed. It just did not enter our minds at the time.

So did it just start out as a hobby?

Bob: We just liked doing it. We were having fun with it. We wanted to be serious about it, but you never expect anything. When we recorded our 1988 demo, the last thing we thought was that we would hear from people in Europe.

Ross: It was really just for us to hear! We thought, "ok, we got these two songs, we have been working on for a few months, let's record them and

was what they sound like." We never thought about sending the demo out to friends. We couldn't even interpret it as underground music. We just gave it to our friends. We had heard of the underground, but it wasn't until the demo that we started to experience it. All the real people from all over and a buzz started. Next thing we knew, we were writing to people from all over the world. You start making friends from all over the place, and it was weird because we were getting attention from something we just liked to do! Laurent (Merle, Unstable Records) was one of the first people who contacted us from Europe. We were like "Wow, there is some guy from France writing to us. How did he even hear of us?" We couldn't even comprehend it. We were like "we're just four dudes from Yonkers!"

And here you are...still four dudes from Yonkers! Now, in the year 2001, you are putting out your best and strongest material to date. How do you feel about this new material, do you feel it is your best?

Bob & Ross in unison: Oh without a doubt!

Bob: Not to belittle anything done in the past, because everything we have done musically was really good, but this one is just...better. Obviously, it has been so many years now, we have matured as a band, and it keeps getting better. After the last one, we thought that was our best to date. This one is the best at this point. The music is stronger, more to the point, the whole album, as a total piece, just goes non-stop from beginning to end. It grabs you and will not let go. It grows on you. It's a very catchy album. I think the material and the lyrics are more personal, more driving. Definitely the best stuff we have ever done. In addition, we wrote it in the shortest amount of time we have ever written an album! We wrote it in two months. In the past, when we did the first album, it was like, "wow, we did an album." It was a great experience, just as every album is. We recorded it in Berlin, it was wild. Then it came time to record another album, and we were like "wow, another album, we have to write more music!" I think we took it a little too serious that time around. We always work hard at our music, but I think we might have defeated ourselves. We also were caught up in our day to day lives, helping Tom with his business, and next thing we knew it was five years later. We realized we had to pick up the pace. We wrote *Failures for Gods* in about the same amount of time, three months.

Ross: We had a deadline for that. We work better with a deadline. For this one and the last one, we actually would set a date to record. It didn't matter if we had material or not, we would set that date, and when it came around, we had the material. Before that, we did not have a deadline, so we would putz around.

Bob: You keep saying, "When it's done we'll go in." And it never gets done.

Ross: This year it was March, and we set the date for June. We didn't have any songs in March. Then boom, we wrote the album. It was the best.

This album has blown me away. I keep thinking of this ten-year thing, and I am looking at other death metal bands that have been recording and releasing albums now for ten years. Two of them put albums out this year. They sound like they have been around for ten years. They sound kind of stale and old, like they have lost some of the passion. They sound like they just said, "Oh we are so and so, the fans will buy it anyway," as if they didn't try too hard. With *Close To A World Below*, you guys

have definitely topped yourselves, and those other two bands.

Bob: We always try to make new music, new stuff, just fresh stuff. We never go by any formula. We never know how the album is going to sound until we are done.

Ross: We never look around us and say, "ok, that, we like what they are doing, or we do not like that." We do our own thing. We never take into consideration what other bands are doing and what direction they're going in. We do not really try to top ourselves either. We just know that the next one we do has to be that much more intense, that much darker, have that much more feeling. We improve with each album. The production aspect of this one helps too. For the first time ever.

Bob: We got a really good production on this one. All the productions in the past were good, but this one takes it up to the level where it really needed to be. If anything hurts people from getting into the music of the past releases, it is the production. I don't think they are the worst in the world, but they are not the greatest. The music on the last album is phenomenal, and it was Paul Orfino's first attempt at this kind of music. I think he did a fantastic job. It just is not as good as this one. He is more in tune with what we are doing, since being with us, and he did an amazing job this time. It is a chance you have to take sometimes. We are always looking for our own thing. This is the first time we have ever worked with a producer twice in a row.

Ross: It helped that he knew us and knew what we wanted. Last time we were pressed for time. He was trying to figure out what we wanted. By the time he had an idea, time was up.

Bob: To me, not all the past stuff is that terrible. Sometimes I think people critique us a little too much. That is how it has been with us from the beginning though.

Ross: We get the fine toothcomb.

Bob: But that's OK. It just makes us...more bitter. Ha Ha! And more ambitious to move forward.

Ross: So it's a good thing!

In a year that MORBID ANGEL and DECIDE have released new albums, where do you think yours stands amongst them?

Ross: Right up there with them!

Bob: Without a doubt. This album, with no particular band in mind, is right near the top. If not on the top of this whole scene right now. It is a fucking great album, there is no denying it. It is unique, it is its own thing. We are doing something that is taking this music forward. We are moving it in a positive, forward direction. We always try to be as unique and innovative as possible. There is nothing else like us out there. There just isn't. When you listen to this album, it does not compare to anything else. Obviously MORBID ANGEL and these other bands have their own thing going on, no doubt about that. This is our strongest release, and I think this year with all the other top releases that came out, this one stands right on top with them. Without a doubt!

I agree. What I am getting at is: you guys have not had the commercial success as those two bands, and you have been around just as long. In my opinion though, when you put these three albums together, yours comes out on top musically and lyrically.

Ross: Well, we are just comparing it to our past releases, not any other bands. Of the past three, this is the tops for us. We have definitely outdone ourselves. The fans will see the difference. The fans

are not stupid. They are going to hear that there is something different going on here. In addition, they will make a choice. Who they want to go see, who they want to support. It is not a competition.

Musically, you belong up there. You have been around as long as they have, you belong there.

Bob: To me, it's not even a time factor. If we totally sucked, I would understand. To me, our music is the top of the line in this genre. If you have to put us in the black/death metal category, we should be up there with many of the other bands. I think we will with this album. I think people will take notice with this one. This is ok. We are into it; we have always been into it. This scene has gone up and down. For us it has always been there.

Ross: We had a question just recently, some guy asked us, "So what do you think of death metal being the in thing right now?" Well, it has always been the in thing with us! We have been doing it for twelve years. It never went out for us. Maybe it is the in thing for you, or the press, but it has always been the in thing with us. Now it is getting more notice, getting more popular as a whole.

OK, now I want to talk about what I call "The Evil factor." You guys have always been so good at writing riffs that just have the feel of evil. There are many bands who claim to be "the most evil", and it just is not there in the music. You topped yourself again. I said last album you had the most evil riffs, and I don't know how you did it, but now I have to say these are the most evil riffs I have ever heard. Where does it come from?

Ross: That would be Bob. Bob has a real bug up his ass.

Bob: That's my whole theme of life right now. Basically, it is all about feeling, and I have been feeling pretty miserable lately. For a long time now. The more miserable my life is, the better it is for metal! That's pretty much the way it is. Over the last couple of years, I have had some pretty miserable things happen in my life and it added to the misery of the riffs and the dark feeling of the album.

Ross: It is definitely a positive outlet for the misery. The fact that we can release the misery and bitterness in the music is a good thing. We are not like that as people obviously.

Bob: People always say, "who are these guys, and why are they trying to be so dark and evil?" It's not about us trying to be evil; it's about the music. We like making dark and heavy music. We like all kinds of music, from BJORK to PORTISHEAD and HOOVERPHONIC, to some of the heaviest and darkest stuff there is. We like to make dark, heavy music. It is close to our hearts. We grew up with it and have been part of the scene forever. This is what we like to do, and this is what IMMOLATION is all about. All the stuff we touch on in the music is very realistic; it has a lot of meaning and feeling. Music is about entertainment and enjoyment. At the same time we make you think about stuff in the lyrics as well. For us musically, it has to be heavy and dark. It has to have an evil sound to it because that is what this music is all about.

Ross: It cannot be happy music. Our school of metal music was always supposed to be dark. There was that feeling you got when you listened to certain things, like the first time you heard *Seven Churches* or *Ride The Lightning*. Although that was not particularly evil, it still had a certain feel to it.

AnneMarie Bowman



THE HAUNTED MADE ME DO IT

Pit: Now that the new album is completely finished and ready to be released, what are your thoughts on it thus far? Are you excited?

Patrick Jensen: Oh yeah, it's been about two years since the first album. We really want to get out there and play songs from the new one too.

That's cool, but I understand that for a while it was doubtful as to whether or not there was actually going to be a second HAUNTED album. I know I read in one of your previous interviews Earache wasn't giving you the much needed push you guys deserved. So I'd imagine that's partly responsible for the lack of touring, correct?

We were all frustrated and that's what led to Peter and Adrian leaving the band.

It is a shame he's no longer with the band because it was his performance that really shined through and made the first album what it really was.

Well, he put a very aggressive tone on the first album but even if he had been in the band on the second album there's no telling how more aggressive the songs would sound now since we got Marco. You know what I'm saying?

How did you go about settling on Marco as the next choice? Were there certain qualities in him that you were looking for all along?

Well, Peter is a great stage performance guy. He's absolutely top rank and so we were looking for someone with that kind of stage presence too, not just somebody that could do well on an album. So we tried quite a few people and then Adrian suggested Marco to us because AT THE GATES had done a tour with Marco's previous band FACEDOWN in the UK and he said that this guy is totally crazy. One time he even counted in a song by smashing the microphone 4 times to his forehead. It was that kind of crazy attitude we wanted in somebody and now that we have played live with him we know that he's Peter's equal onstage.

I have to say there's a big difference in the second album. Whereas the songwriting on the first album tended to be a lot more technical and included more way-out guitar soloing, the

AFTER NUMEROUS SPECULATIONS, THE SWEDISH QUINTET INFAMOUSLY KNOWN AS **THE HAUNTED** HAS RESURFACED WITH YET ANOTHER AMAZING ALBUM FULL OF POWERFULLY, GARGANTUAN RIFFS THAT HAVE MORE BITE AND MORE VICIOUSNESS THAN A RABID PIT BULL. THOUGH IT'S THE BAND'S SECOND ALBUM FOR EARACHE RECORDS, **THE HAUNTED MADE ME DO IT** ALREADY SEES THE BAND BECOMING ONE OF THE LABELS' HIGHLY ACCLAIMED AND PRIORITIZED PROJECTS THUS FAR. WHAT ORIGINALLY STARTED AS A MERE ONE OFF PROJECT WITH THREE OF THE REMAINING MEMBERS OF THE NOW DEFUNCT **AT THE GATES**, HAS ULTIMATELY DEVELOPED INTO A HIGHLY ENERGETIC POWERHOUSE OVERNIGHT. THOUGH THE BAND STILL RETAINED SOME OF THE SAME HIGH-OCTANE MELODIES AND RIFFS OF **ATG**, IT WAS, HOWEVER, THE NEWLY WELCOMED ADDITION OF FORMER **SEANCE** AND CURRENT **WITCHERY** GUITARIST PATRICK JENSEN THAT MADE **THE HAUNTED** AN EVEN TRULY UNIQUE ENTITY IN THE METAL UNDERGROUND WORLDWIDE. THOUGH FACED WITH A NUMBER OF CRIPPLING LINE UP CHANGES THEREAFTER, THE BAND HAS REGROUPED ONCE AGAIN AND HAS ARMED ITSELF TO THE TEETH WITH WHAT PROMISES TO BE IT'S MOST CRUSHINGLY HEAVY ALBUM TO DATE. EVER THE KIND AND FRIENDLY SOUL THAT HE USUALLY IS, PATRICK JENSEN WAS MORE THAN HAPPY TO SPEAK ME WITH ON THIS OCCASION REGARDING THE NEW ALBUM AND THE BAND'S PROGRESS AS HE SAW IT THUS FAR.

newer material seems a little bit more subdued, yet grungy in that MOTORHEAD sort of vibe.

Well, on the **HAUNTED Made Me Do It** album, we wanted songs that were slightly heavier than the ones we had on the first album because we noticed that when we were playing live all of our songs were just fast. I mean our live set was just "Da Da Da Da..." and it was over. So we needed something to diversify the kind of material that we have to perform with. And solo-wise, I've been twisting

more to older heavy metal like **MOTORHEAD** or **AC/DC**. But I get that out of my system with my other band **WITCHERY**.

Speaking of WITCHERY, at one time it appeared that you were more heavily involved with that project releasing, like, an album after album. However, it's ironic how supposedly WITCHERY was only supposed to be a fun side project while THE HAUNTED is actually your full time commitment.

Well it is my first priority. The thing was that nothing was happening with **THE HAUNTED** because we weren't getting the support from Earache that we needed. So that's why I had so much time on my hands. With **WITCHERY**, I could just tour or do albums all over. So that's the reason, I never took time that was supposed to be **HAUNTED**'s time if you understand what I'm trying to say.

You're new album proudly bares the title, ...Made Me Do It and judging from the cover artwork it seems to convey somewhat of a homicidal theme of sorts. Were you trying to go for a certain concept?

Well there's absolutely no homicidal issue to it. It's more like, first of all **The HAUNTED Made Me Do It** is a good metal title. Heavy metal has always been accused by soci-

ety of creating all these problems like kids committing suicide and so on, like the **PRIEST** and **SABBATH** trials and all that. But then if you take a look at society, it's society that educates young men, thousands of young men every year of how to kill and blow people up in the military. In the U.S. if you go in and buy a shotgun or a huge bowie knife and get the receipt it'll say, "Thank you and have a nice day." Now that's a contradiction there.

I take it that the album's title would then serve its purpose as a direct poke at conservative society, that is, the ones that always use Heavy Metal as a scapegoat for things, right?

Yeah, always, always a scapegoat. So, that's why we put a little blood splatter on the logo or on the cover, **The HAUNTED Made Me Do It** too. It's kind of a scary thing now with the presidential thing coming up.

Rob Alois



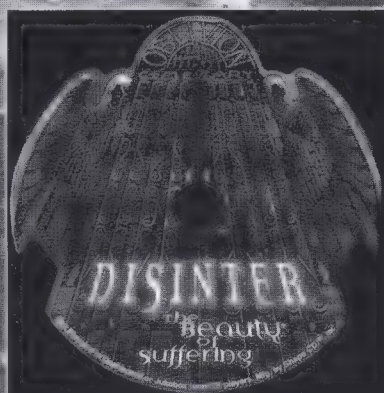
Photo: Frank White

Anders arm really hard because he's the one that does all the solos. I just like to riff and write songs, that's my thing. Anders doesn't like to play solos but he knows how, so I've been really forcing him to try and take his soloing a step further maybe. And as for what you said about us uh... (Trying to remember)

Being laid back and bluesy?

Yeah, well I think the bluesier kind of approach comes from our bass player Jonas because he has contributed a lot to the songwriting process on this album whereas on the first album, it was mainly Anders and I. So that's where all of that came in. It was more of a natural progression. Jonas is a great songwriter. He and Anders wrote almost the whole entire *Slaughter of the Soul* album for **AT THE GATES**. So both of them come from that kind of listening background. They listen to lots of **TROUBLE** and bands like that whereas maybe I would listen

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CATASTROPHIC



Pit: Let's begin with **OBITUARY**, what's the status of the band?

Trevor Peres: At this time the band is not on hold, but it didn't officially break up either. The band isn't doing anything at this point. We may do something someday. Currently we have no plans. I don't want to say that we'll never do a record again, and then we come out with one. I'm definitely sure that nothing will happen with **OBITUARY** for the next three years.

How did CATASTROPHIC originate?

It really was an idea I had back in '97. When I toured with **OBITUARY** in '97, John wasn't doing many shows with us. Keith (DeVito-voc) was actually replacing John for two-thirds of all shows. We became friends, and we both knew that **OBITUARY** wouldn't be doing much after that tour. Me and him made plans to do something together in the future. When I finished mixing the live **OBITUARY** record, I called Keith up, and talked seriously about it. I had a bunch of songs I was working on. I sent Keith a tape of those songs, and he put vocals on it. When I got the tape back I was blown away at how good it sounded. From there, which was early '99, we started getting serious about **CATASTROPHIC**. We started to look for musicians, and it wasn't easy. Everyone we asked wasn't as enthused as we wanted them to be. The whole point of making this band was to get people who are enthusiastic about music. We wanted members who wanted to work hard, tour, and everything. Finally, Keith asked me to come to New York and jam. He got his drummer and guitar player from **PYREXIA** to help us out. Well, when we got together we hit it off really well, and we decided to build the band around that. Our bass player, Brian Hobbie, was in **INTERNAL BLEEDING** at that time. We did the demo, and I played bass on it. I was told that Brian was very interested in playing with us, so we tried him out, and there he is. He actually joined **PYREXIA** as well. **PYREXIA** is active as well, but **CATASTROPHIC** is our main priority.

I found it surprising that OBITUARY would stop when Back From The Dead was a very strong record, and you were very established.

I'm as surprised as you are. *Back From The Dead*

was definitely our strongest record. It all began in 1994. We did that tour with **NAPALM DEATH** and **MACHINE HEAD**, and then we toured Europe. We were going to do our own tour in the U.S. I got like seven weeks of shows lined up. At the practice I told everyone about the tour, and everyone was excited. After the practice John comes up to me and tells me that he can't do the tour for whatever reasons. I had to cancel that entire tour, and it sort of made me look bad. There was a lot of money involved. It was from that moment on that **OBITUARY** went on hiatus. If you remember, we didn't put out a record for three years. That's when **SIX FEET UNDER** surfaced. It was all reaction to John not wanting to tour. We basically almost broke up at that point. Then we did *Back From The Dead*, and we did a couple of little tours. The same scenario happened. John didn't want to do the tour; we had to bring Keith in to sing.

Were you ever given the reasons why John refused to tour with OBITUARY?

Well, he bought a house and he said that he didn't want to loose it. He wanted to hold on to his job. I can understand that completely. Only thing was that **OBITUARY** was making more money at that time than any of us working. I don't know what it was really.

Is CATASTROPHIC an extension of what OBITUARY was doing?

Yeah, I mean, it's me writing. I did 70% of music for **OBITUARY**, so it's unavoidable that it will, all of a sudden, sound different. When I write music I don't plan on it. It's not like I will sit down with my guitar to write a song. I couldn't be a hired person to write music. When something comes, it just comes out. If you gave me a deadline to write a song, you would probably get some crap out of me. I just play my guitar for fun, and a riff comes out of me, and the next thing I know it turns into a song. When I wrote for **CATASTROPHIC** it was the same way. If it sounds like **OBITUARY**, it's gonna be natural. It all comes from a feeling.

How does it feel to start a new band at this stage?

It's great. It makes me feel like I'm 15 again. It's amazing. I feel very fresh. The album is getting good

CATASTROPHIC IS A BRAND NEW BAND FEATURING SOME WELL-KNOWN DEATH METAL VETERANS. LET'S SEE, TREVOR PERES ON GUITAR FROM **OBITUARY**, KEITH DEVITO ON VOCALS, CHRIS BASILE ON GUITAR, AND ROB MARESCA ON DRUMS FROM (ALL THREE) **PYREXIA**. THE LINE UP IS COMPLETED BY BASS PLAYER BRIAN HOBBIE (EX - **INTERNAL BLEEDING**).

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reactions, so it feels really good. It's like jumping in the ocean or something.

What are your plans for CATASTROPHIC?

Everything that **OBITUARY** didn't do, I plan to do with **CATASTROPHIC**. Everything we did, didn't do, or wanted to do.

I was very surprised to find CATASTROPHIC released on Metal Blade when you were signed with OBITUARY to Roadrunner. Did you have any obligations to Roadrunner?

Nothing, from my end, really. I'm still signed to Roadrunner, and I have the obligation to deliver to them any music I write. I delivered them the music I wrote, and they said it was too much of the typical death metal style. Roadrunner allowed me to shop around. I had a few offers, but Metal Blade was the best one. I wanted to work with Metal Blade the most. I met Brian Slagel years ago, and he was always an **OBITUARY** fan.

What if this album takes off in a big way, would Roadrunner be claiming rights to the next one?

They can't now. They let me go on paper, and I signed a five-album deal with Metal Blade. It's funny you say that, you never know what could happen, but I know that I signed for five albums with Metal Blade. I don't know how that really works.

What would you say is the best thing about working with the guys from CATASTROPHIC?

I think it's the enthusiasm. It makes a big difference. You don't even have to ask questions, the answer is always "YES." Everyone is completely into what we're doing. There is a lot of enthusiasm and commitment. I live in Tennessee and the rest of the band is from New York, but when we get together we work constantly.

I thought you still lived in Florida, what happened?

I've actually been here for two years. I will be moving back to Florida very soon. I like Florida, but the last couple years I just needed a change. I wanted to get away from the soap opera (laughs). Sometimes you need to move away to get away.

www.CATASTROPHIC.org

Mark Kadzielawa



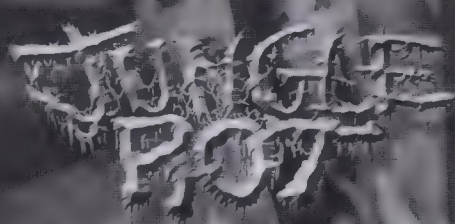
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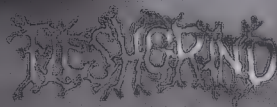
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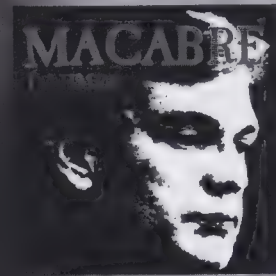
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MUTILATION



TO MOST, FRANCE IS NOT A COUNTRY VERY OFTEN ASSOCIATED WITH BLACK METAL. HOWEVER, FOR THOSE IN THE TRUE UNDERGROUND, FRANCE HAS HAD MUCH TO OFFER TO THE DOWNFALL OF MANKIND. WITHIN THE BLACK LEGIONS, FOUR OF THE MOST OBSCURE AND UNRELENTING BANDS REIGNED TERROR UPON THE BLACK METAL SCENE IN THE EARLY NINETIES. AT THE FOREFRONT OF THE BLACK LEGIONS WAS THE BAND **MUTILATION**, PERHAPS ONE OF THE MOST CULT, VIOLENT, AND LEAST KNOWN BANDS IN BLACK METAL. PIT SPOKE WITH SOLE MEMBER WILLY ROUSSEL ABOUT THE STATE THAT BLACK METAL IS IN AND HIS CONTRIBUTION TO IT.

Pit: For those readers who know nothing of **MUTILATION**, please give us a brief history of the band and what is your current lineup?

Willy Roussel: The band really started in 1992, but actually it is more a one-man project than a band, as I even did all the music, lyrics, and as I was the only one who was totally involved with **MUTILATION**. I've sacrificed my life for black metal and Satan. At the current time I've done two ep's: *Hail Sathanis, We're the Black Legions*; 1993, *New False Prophet*; 2000 and two albums: *Vampires of Black Imperial Blood* and *Remains of a Ruined, Dead, Cursed Soul* 1993-1996. The new album, *Black Millennium*, will be the greatest masterpiece from the band until now. It will be out 2001 and will be once again a fist in the face of human worms and black metal trend bands.

Despite the death of guitarist Meyhna'ch in 1996, the band continues to unleash perhaps some of the darkest and most obscure black metal ever to appear. How has Meyhna'ch's death changed your music or ideas about the music you produce?

MUTILATION worships death and destruction of humanity. Meyhna'ch died with the old circle of the black legions and with the rotting of the black metal scene, but it only strengthens the conviction that life is grim and dark and only death is real. Anyway, Meyhna'ch is not too far and sometimes I wonder if I'm still alive myself.

MUTILATION, though not gaining quite the recognition of fellow Black Legions band

VLAD TEPEŠ, has lasted quite a bit longer than most, if not all the Black Legions bands. Care to explain this phenomenon? Why did **MUTILATION** never do a split with **VLAD TEPEŠ**, while **BELKETRE** and **TORGEIST** both had splits with **VLAD TEPEŠ** and neither of those bands, to my knowledge, exist anymore?

Maybe because they released their album on Embassy Productions. Which is a rip-off, commercial trend label, but we didn't know at this time. I don't think the **VLAD TEPEŠ/TORGEIST** split was sold so much. I never did a split with the other creatures from the Black Legions because **MUTILATION** is older than those other bands and I already had a contract with Drakkar. Anyway we didn't need that to have a true dark brotherhood, it was going to be beyond music. I think **TORGEIST** will exist now, at least his leader is still active and you should hear from them soon.

With bands like **ANTAEUS** and **TEMPLE OF BAAL** etc., France is again coming to the forefront of extremely violent black metal. What is your take on the French black metal scene today and how has it changed since the mid-nineties when the Black Legions reigned supreme?

You can't compare any bands from France with **MUTILATION**. In the past times we were to have the supremacy of black metal. All those bands you mentioned were growing up listening to **MUTILATION**. Some of them are worthy but they will never surpass their master.

Why did you, all of the sudden, stop releasing albums and what have you been up to during the past 4 years?

I stopped for a time because I was fed up with the way black metal was turning, it used to be something hidden and dark and not a stupid hobby for 16 year-old children. It used to be death, leather and blood and not a strong emotion for common people with work and a girlfriend. Today, I'm fed up to see worms take my place, steal my pride, and obtain the glory I deserve. So I'm back to strike harder than ever and I shall stand to make you suffer.

Where is **MUTILATION** headed in the years to come and are there plans to play any shows?

Maybe some shows with session musicians but nothing sure for the moment. I don't want to fall in the system of making one album and one tour right after. If **MUTILATION** plays some gigs, it will be something great, gory, and dark, not only playing songs in front of wankers.

In your opinion, what should characterize black metal and is this present in black metal today?

Few bands carry the true message, the rest will finish like any normal band, no one will ever remember what they've done after two years, but **MUTILATION** will leave you the worst icon of your miserable existence.

Karl Deiotte

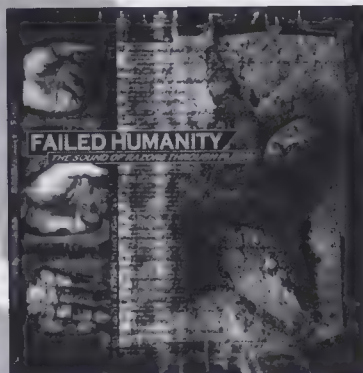
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FATES WARNING

"I THINK ANY BAND WITH LONGEVITY
ISN'T NECESSARILY GOING TO
REPEAT THEMSELVES".

Speculation that **FATES WARNING** would return to form somewhat along the lines of 1988's *No Exit*, *Disconnected* finds the band treading heavier avenues compared to their more progressive efforts. A fan of the *Awaken The Guardian* era, I found it to be more abrasive and dark, but at the same time the band has continued onward in its ever evolving progression. Was I disappointed? Never, and caught myself playing air guitar occasionally to the amusement of anyone's eyesight that I was within. Metal Blade stated that Jim Matheos (guitarist and founding member) doesn't conduct a lot of interviews so I should treat him with the utmost respect (my beer guzzling antics have been known to occasionally cause a ruckus). So, walking on eggshells, I approached this encounter delicately. To my surprise I hit it off very well with Mr. Matheos and even got a chuckle or two out of him!

Pit: Lets clear up the rumor about **FATES** becoming strictly a recording band.

Jim Matheos: That was basically a rumor. My idea was that we weren't going to tour for this record. I wanted to record *Disconnected* and after a few months go right back into the studio and record

another record and then go on the road. It's not that we have extra material, I just kind of liked the idea of getting involved right away with another record and I didn't want to wait another two years for that to happen.

The one thing that is very apparent in your music is the natural progression from album to album.

I think any band with longevity isn't necessarily going to repeat themselves. A lot of the bands that I like or follow, are bands that keep getting better and better. That doesn't mean that they're always going to make their fans happy but the flip side of that is it allows us to have a career that doesn't sound like one continuous album.

What is it that keeps you creative when it comes to writing? Sometimes when I listen to your music I envision seasonal changes within the songs.

I have to assume that having a record contract and making a living doing this has something to do with it, but there is also something internal within me that keeps me going. I long for the winter and fall and that's when I do the majority of my writing. When it's cold, snowing or it's raining is when I do my best work. It's hard for me to write during the summer. I'm also inspired by other peoples writing,

so hopefully this is something that I can get to do for a while.

The part that trips me out the most I guess is that since the band members of FATES are scattered across the country you do the majority of the writing through the mail.

The majority is done through the mail or, believe it or not, a good part of it is done over the phone, and then we kind of meet up and put things together. That's pretty much how we have always done it.

I understand that you don't like to play the older material live, but I'm sure you understand the significance of it.

I can see it from both points of view. I can see it from the fans perspective, like when I go to see RUSH, I would like to hear them to play something off of *Farewell To Kings* or *Fly By Night* because I'm a big fan of the old material. Now that I'm kind of in that situation, the point with me is I can't go out and play something live if I'm going to have to fake it. If it's something that I don't enjoy playing and I don't want to go out and do, I don't think it's proper for bands to just go through the motions. I mean even like the song "Guardian" we'll pull out sometimes and do live or, like "Ivory Tower," we just did. It basically has to be the right song on the right tour.

Micha Kite

DORO

Delectable metal from Germany, **DORO** is a stunning rock queen, the likes of which you've never seen. **DORO** led heavy export **WARLOCK** to fame in the 80's. Now she's on the road with vocal guru **DIO**, pushing her new masterwork *Call of the Wild* which features many of her other heavy heroes: "When I first met Lemmy (**MOTORHEAD**), I couldn't even speak English, but this time around we had great conversations." Which led to two striking pieces of work, "Alone Again" and "Love Me Forever," highlights on an album awash in grandeur. "Lemmy is such a pal. He's big-time into practicing German and 'Es war einfach grossartig Dir' at the end of the liner notes is for him. Initially, I just wrote him a letter and a couple of weeks later he called and wanted to do something together with Bob Kulick who is such an amazing guitarist. I went to LA and we were kicking ideas around and he played me "Alone Again" which I loved. Then I asked if he would like to record "Love Me Forever" again. He is definitely one of the coolest guys I've met in music: full of wisdom."

Journeyman Al Pitrelli (**SAVATAGE**, **MEGADETH**, **TRANS-SIBERIAN ORCHESTRA**) leaves his mark on *Calling the Wild*. "I always heard good things about Al but he was always on tour when I was in the studio and vice versa. We met after a **SAVATAGE** show and he wanted to do the track right then at 3 in the morning. An awesome player."

Jürgen Engler of panzer-metal dudes **DIE KRUPPS** also adds a brief vocal contribution to **DORO**'s version of the William Broad/Steve Stevens masterpiece "White Wedding." "He has worked with me for many years. We have a good thing going. I met him in 1995 and we are studio partners in Germany. We are ready to do another record together."

Another luminary on the record is former **KISS** drummer Eric Singer. "We planned on Eric doing one song, but he was so fast he played two in one day. I loved to have Eric play on the record because I'm a big **KISS** fan. I'm in one of the many **KISS** armies."

"I also listened to **METALLICA**, **LED ZEPPLIN** and **JUDAS PRIEST**. And I love *Last in Line* by **DIO**. We toured together back in 1988 and now I see him singing his heart out every night again."

"Metal is coming back in a big way in America. In Europe it never went away, but here, the early 90's was a bummer for metal. Now touring is so much fun, like in the 80's, with fans moshing. I was highly impressed the fans knew all the lyrics from the first record to *Calling the Wild*. I also feel out the audience whether they want to hear more heavy stuff or melodic stuff, and they like it rough."

Check out **DORORocks.com**. "Tony is doing such a great job. Because of him I got the record deal in the States. I met him while touring in Europe, and he said, 'I'm so bummed American fans can't get your material anymore. I'm going to do something.' And two weeks later, because of the site, we had two record deals. The fans also got me my first record deal 18 years ago. That means a lot to me."

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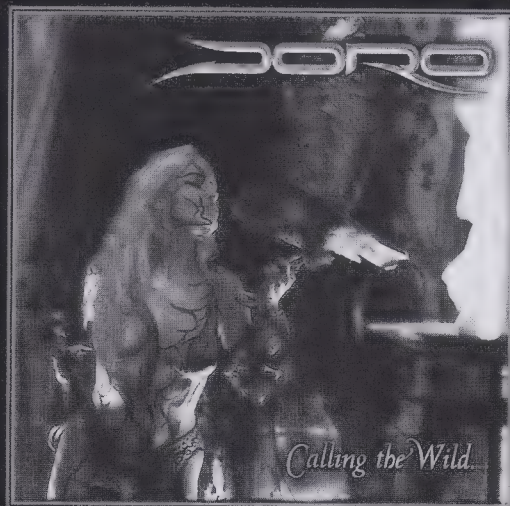


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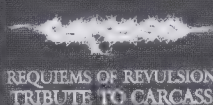
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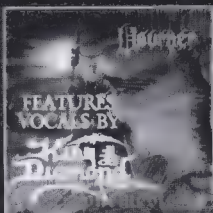
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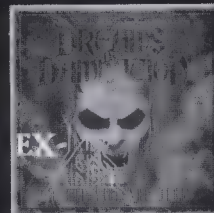
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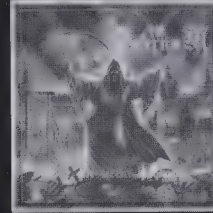
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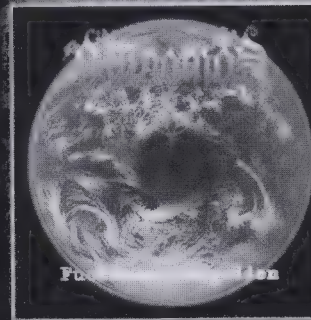
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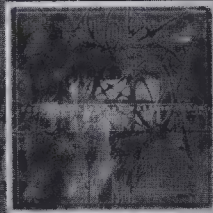
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MACABRE



MACABRE IS BACK IN CIRCULATION. THEIR NEWEST AND BEST OPUS, **DAHMER**, WAS JUST RELEASED ON OLYMPIC RECORDS. THE ALBUM IS DEFINITELY HOT, AND IT SHOWCASES THE BAND AT ITS FINEST. **DAHMER** IS **MACABRE**'S DEFINING MOMENT. THIS TIME NOTHING HAD BEEN OVERLOOKED. EVERY ASPECT OF THIS RECORD FITS THE PUZZLE. **MACABRE** BEGAN PLAYING TOGETHER AS A TRIO OVER 15 YEARS AGO. THIS GROUP CONSISTS OF THREE MEMBERS: CORPORATE DEATH ON GUITAR AND VOCALS, NEFARIOUS ON BASS, AND DENNIS THE MENACE ON DRUMS. THE BAND IS VERY UNIQUE AND ORIGINAL, IN THE FACT THAT THEY SING ABOUT REAL LIFE SERIAL KILLERS. THE BAND IS CONSIDERED A VERY INFLUENTIAL CULT ACT ALL OVER THE METAL GLOBE. SIMPLY PUT THERE IS NO OTHER BAND LIKE **MACABRE** ON THE PLANET. **MACABRE**'S FRONT MAN, CORPORATE DEATH, TALKS ABOUT THE LONG BREAK AND THE LATEST DEVELOPMENTS IN THE MURDER CAMP.

Photo: Jeff Wolfe

Photo: Curtis Ritchie

Pit: MACABRE wasn't really active on the national front, what have you been doing over the last few years?

Corporate Death: We did some limited shows here and there. We did shows in Canada as well. We were just waiting to get out of Nuclear Blast, so we could release the new album. They held us back for several years. We had to get lawyers to drop them. That's why the album took as long as it did. It would've been out several years ago.

What went wrong with Nuclear Blast?

They just ripped us off. They didn't pay us what we deserved. I guess they pay their bigger bands, but they didn't treat us like a priority band. We were on the backburner there. They gave us hardly any money to do *Dahmer*, so we said forget it.

Your first release after the break was the Unabomber ep, how did it come about?

That was just something to show people that we're still alive. Our fans were waiting for something new to come out, so we did that. There were many people who thought that we broke up. We just wanted to get something out, so we did, like, a retrospective release. The songs on that disc come from the early albums, and demo versions of our new material. There is also one future song from our next album, which will be called *Murder Metal*. *Unabomber* came out on Hammerheart Records in Europe, and Decomposed Records in the US. That's our own label here. Our new album, *Dahmer* came out on Hammerheart in Europe as well, and Olympic in the US. Also, we did like 1000 copies on Decomposed.

What can you tell me about the new album? It sounds like a concept record.

It's a concept album. Jeffrey Dahmer was the most famous killer of recent times, and everyone knows who he was. There were a lot of sick things this guy was doing. Having eleven bodies in his apartment and eating them. He did so much sick stuff, we figured we could do the whole album about it. We did it in a way a musical is. We used different styles

on the record, and I tried using many different voices. We still kept it heavy and you know it's **MACABRE** when you hear it. It's basically a musical about Dahmer's life. It covers his life from the childhood, up until his death in jail.

The production was handled by Neil Kernon, who, in my opinion, made you sound superb. How do you feel about this collaboration?

It was great working with him. It was definitely the best recording we've made to date. We've always thought we could do it in the past. We were always ignorant of having a proper producer, and we never wanted to spend money on that. When you work with someone like Neil you realize how important the producer is. He gave us that big sound, we could never do it on our own.

How instrumental was Kernon when it came to arranging the songs?

He helped us arrange few songs. He basically brings out the best in us as far as playing, singing etc. He knows how to set up the controls to give you that great sound. The guy is a great musician too.

How will you promote this record?

We will definitely do a lot of touring. We just got back from Europe and are already planning another trip there. All the shows went really well. Once we finish Europe we'll do Canada and the United States.

MACABRE never really had a proper US tour that has covered all areas, do you think it will happen this time around?

I think we'll probably do something like that very soon. We'll do parts of the US and Canada now, but we're hoping to do a full-scale tour.

At one point you had a keyboard player in the band, but it didn't last, how come?

We were thinking about having a keyboard player in the band, but it just really didn't work out, so we dropped that idea. We have a little bit of keyboards on the *Dahmer* album, but it's only on a session basis.

Over the last few years you were doing

acoustic shows, will there ever be an acoustic album?

Acoustic is something that we'll do more of in the future, we're not gonna worry about that now. We're gonna come out with our next metal album. Our acoustic songs are basically real nice vocals with real sick lyrics. It sounds like THE BEATLES or SIMON & GARFUNKEL.

After fifteen plus years of playing together how would you say you evolved over the years?

Our recordings are much better. I think we expanded musically and lyrically. We became more progressive over the years. We definitely got tighter. After so many years, we know each others styles really good. We're only a three piece, so it's easy to work for us. The more people you have in the band, the more difficult it is to organize things.

Also, you managed to stay together with the same line up. Not too many bands are able to do that, to what would you attribute this strong bond?

MACABRE is something we all wanna do. We're good friends, we've been friends for a long time. We couldn't imagine playing in any other band. **MACABRE**, for us, is like a life long thing. We want to put out albums as long as we possibly can. Check out our website: www.murdermetal.com

Mark Kadzielawa

DECOMPOSED



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(HED)PE (JAHRED - VOX, CHIZAD - GUITARS, WESTYLE - GUITARS, DJ PRODUCT - TABLEIST, BC - DRUMS, AND MAWK - BASS) HAVE BEEN COMPARED TO THE **LIMP BIZKIT'S** AND **KORN'S** OF THE MUSIC WORLD, BUT WHILE THEY HAVE BLENDED METAL AND HIP-HOP (LIKE MANY OF THEIR COMPARISONS), THEY HAVE HAPPENED ONTO A STYLE ALL THEIR OWN. THIS IS MOST NOTABLE ON THEIR LATEST RELEASE, **BROKE**, WHERE THEY TAKE THE BLENDING OF GENRES A STEP FURTHER, SO THAT IT'S MELDED INTO ONE, SEAMLESS GROOVE. MOST OF THEIR FAN-BASE HAS BEEN GAINED THROUGH TIRELESS TOURING, AND, IN THAT FASHION, PIT SPOKE WITH WESTYLE, AS **(HED)PE** HEADLINED IN SUPPORT OF **BROKE**...



PIT: Why don't you give us a little history on the band.

Westyle: Well, all of the people in our band had been playing in really crappy bands for a really long time! It's kind of funny. You wonder why we kept doing it, because our bands weren't very good.

Most of us have been playing our instruments for over ten years, though. We had three different crappy bands, and they all broke-up around the same time. We all kind of knew each other from the area and we got together pretty easily, actually, with all the left-over members. We had mutual admiration for certain members in each band. So then we had to get together and find out, what's our new direction? Because it wasn't, certainly, anything that had to do with any of the bands in the past. And you kind of have to know what your band is going to be about, what's your vibe? And once we got that figured out, I think Jahred and I took a bunch of mushrooms and went to CYPRESS HILL, RAGE, and BEASTIE BOYS, and that kind of solidified knowing exactly what we wanted to do. We have a love for a lot of types of music.

Tell us about the name..

Well, it's really simple, then it gets more complicated from there. Our band was **HED**; it was always **HED**; it comes from the old lyrics: "my head is heavy with my thoughts today;" and right when we were recording our album and it was getting close to coming out, [our record company] says, You

know what, **HED**'s not going to fly." So, we had to think, "Well, what do we do now?" So, kind of a quick fix was we'll be **HED PE**, you know, **HED** from planet earth. First we fucked around with like **HED OC**, and we thought, that's gay, you know, because **OC** is like white-bred, money, you know... So we thought, well why say we're just from **OC**, because Mawk, is from England- we're **HED, PLANET EARTH**; we represent planet earth. And, of course, we're into that alien shit and spiritual subconscious; so we thought, well, cool! But, ultimately, we think of ourselves as **HED**.

You mentioned the band's spirituality, how do we see that coming through on the records?

It's definitely not obvious. You'll hear references to religious people, I guess, but it's not an issue we address lyrically. We never tell anyone about it, that they should do it, or whatever. But, on the tour-bus, a lot of people are reading a lot of stuff all the time, whether it be Krishna text or Buddhist text. We definitely don't preach it, but I think there's a lot to be learned from these age-old texts in our search for what the meaning of this whole life is. It also deals with the duality of the band. One side of the band has been where we've all been fucked up and done horrible drugs and the other side of our band: we're trying to figure out the right things and how to be a better person and all that shit, you know? Basically, we're looking at these various sources as a way to open up your mind. I'm not saying we don't sit

around and smoke weed or drink booze or stare at girls' tits, you know [laughs]? But, again, it's that duality thing.

How do you feel about your latest single getting some good radio play?

I think it's fucking wonderful! I mean, when we used to play for 200 hundred people, we're now able to play to thousands and we've been able to share the stage with bands like the DEFTONES, INCUBUS, PENNYWISE; all these bands. And there's no way you can talk shit about that, that's beautiful! It's cool for a band to stay underground if that's their choice, but I just think, How long can a band exist playing to 200 people a night... I think in this business, you're either climbing or declining.

What, then, do you see as the next level?

I think the next level is going to be the constant inter-mingling of music. Bands will continue to mix and blend styles. And really, that's what's been going on for years. I mean, Elvis came out of, basically, white men looking at black men's music, you know? The white music, I think, has always gone back to black music and we see a lot of that now with metal mixing with hip-hop.

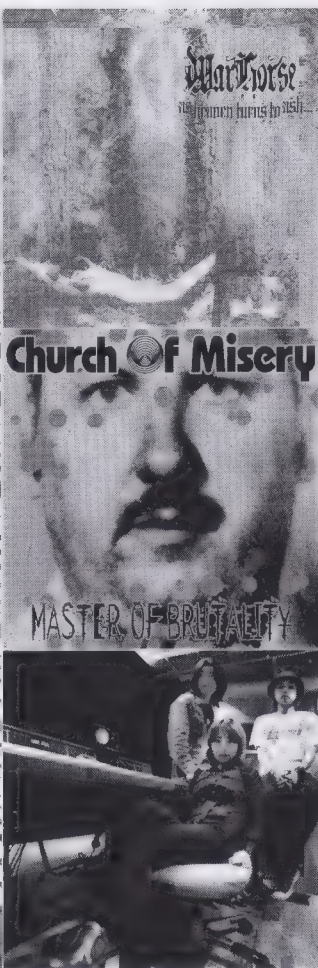
Anything you want to add?

I guess I'd just like to say, from our good friend, Jack Osborn, there's a very good quote that people need to know: "Feel the fucking metal and stay true to it."

Errin Klein



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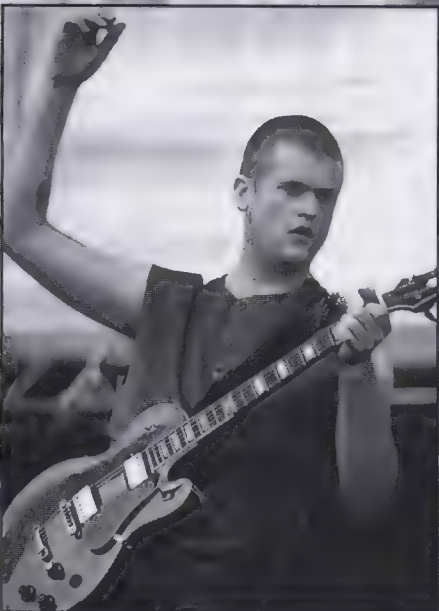
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ENSLAVED



IVAR BJORNSON IS QUICK TO AGREE WITH THE TERM "VIKING METAL" WHEN DESCRIBING **ENSLAVED**. ALTHOUGH **ENSLAVED** HAVE GROWN AND BEEN INCLUDED IN THE BLACK METAL SCENE OF NORWAY, THEY NEVER QUITE THOUGHT OF THEMSELVES IN THE SAME CATEGORY AS THEIR CONTEMPORARIES. SURE, FOR ARGUMENTS SAKE, MUSICALLY YOU COULD SAY THEY WERE BLACK METAL. THEY HAVE THE COLD AND AGGRESSIVE METAL SOUND ASSOCIATED WITH THE NORWEGIAN BANDS THAT HAVE BEEN THEIR ALLIES SINCE THE EARLY NINETIES. THEY ALSO HAVE THE HARSH VOCAL STYLE. NEVERTHELESS, THERE HAS ALWAYS BEEN SOMETHING SPECIAL ABOUT **ENSLAVED**. THEIR MAJESTIC FEELING, THE SPIRIT OF THEIR MUSIC, IS WHAT SETS THEM APART. AND YES, THEY HAVE HAD JUST AS MUCH BLOOD-FIRE-DEATH IN THEIR MUSIC AND LYRICS AS MOST OF THEIR CONTEMPORARIES, BUT IT WAS ALWAYS WITHIN THE CONTEXT OF THE ANCIENT STORIES OF THEIR ANCESTORS. THE PRIDE AND EMPOWERMENT ASSOCIATED WITH THE MYTHS AND LEGENDS OF THE NORSEMEN IS IMMEDIATELY APPARENT IN **ENSLAVED**'S MUSIC. THE LYRICS, FILLED WITH THE FASCINATING AND EDUCATIONAL STORIES OF THE NINE WORLDS, ARE PRESENTED ALONGSIDE **ENSLAVED**'S CALL TO BREAK THE CHAINS OF OPPRESSION. TO BETTER YOURSELF, WITH PRIDE AND STRENGTH, AND INCORPORATE THE QUALITIES OF THE OLD WAYS INTO MODERN LIVING. WITH THE RELEASE OF THEIR NEW MASTERPIECE, **MARDRAUM-BEYOND THE WITHIN**, IVAR BJORNSON [GUITAR], AND HIS COMRADES IN **ENSLAVED**, GRUTLE KJELLSON [BASS/VOCALS], DIRGE REP [DRUMS] AND R. KRONHEIM [GUITAR] HAVE PROVIDED A DIRECT LINK FROM THE PAST TO THE FUTURE. THE FUTURE OF THIS MUSIC AND THE FUTURE OF MANKIND. VI SKAL IGJEN SYNGE LOVSANGER FRA FORDUMS TID. SLIK VI GJORDE I DE DAGER FOR PESTEN KOM **FOR LENGE SIDEN**.

"WE ARE TRYING TO EXPRESS EVERYBODY'S NIGHTMARE".

Pit: *The title of your new album is Mardraum-Beyond The Within. Mardraum means nightmare. What or whose nightmare are you expressing with your words and music in this?*

Ivar Bjornson: We are trying to express everybody's nightmare. Certainly the conscious human beings nightmare of being alive in this particular time, in this particular piece of society. That is what it is trying to reflect. Looking at the world for what it is, and seeing it as some kind of nightmare.

Are you telling a story on this album? The songs seem to be connected. I am not saying it is a concept...

It is kind of a concept. They all have the same touch to it, a dreamlike feeling. The lyrics are blurred and jumping from this to that all the time. More or less, they are negative metaphors or pictures. They are linked by a very critical or hateful view on what humanity has turned into. Not humanity itself, but what it has turned into. You could also see them as separate stories, which could be read independently, or you could see it as contributions to a bigger picture, this bigger concept.

Each song can stand on its' own, but they have a common link through them.

Yes, an invincible link. When you read it, you get the same association and feelings from each song.

I do not have the lyrics, but from the song titles I am getting the feeling that it is somewhat futuristic, but with ties to the past.

Yes!

Where does this come from? Inside of you?

We have been going deeper and deeper into this with each album. From the beginning, it was my hobby, my interest in Northern mythology, reading, studying and practicing it. As we have gone along, we have studied more. This concept has increasingly moved from mythology to actual philosophy, or magic, whatever you call it. The gap between us as persons and these ideas, these philosophies of the mysticism of our heritage, are closing all the time. So it is becoming increasingly personal. That is why the futuristic touch is being added to it. When using it as a very personal view, you use it as a faith to how things could be. I have been studying Norwegian history at the university. You find out some stuff, and discover you have been wrong about some of your perceptions of it. For me it has been a great turning point, when I discovered writings about rune magic, and the more inner, closed off parts of the Viking tradition. The actual mysticism of it.

When you say it has become more personal, do you think that through your music you are closing the gap between yourself and your spirituality?

I think so. Trying to involve in everyday reality, what you call spirituality. For me they are both real. To try to fight the notion that we are machines, with a ghost inside. As human beings, to see it as the mind and spirit being a part of it, a very neces-

sary part of it. Spirituality is not something one should take forth when it suits them, to pray for more money or something. It should be a part of your waking consciousness, your everyday life. That definitely is what gives things more meaning, and is helpful in achieving whatever goals one has.

Now on to the music...upon first listen, I definitely feel you have taken ENSLAVED onto the next level musically. Would you agree with that?

Yes, totally. I think so because when I listen to it now, it is something different from the other ones. I feel that *Blodhemn* was the conclusion to one direction we have gone in. Looking back at it, we all feel that *Blodhemn* can be looked upon as some kind of crossroad. Where we feared a bit, looking down the road and seeing some warning signs about stagnation. We just felt an urge to turn around a bit. To just spin around with our eyes closed and go in whatever direction felt right. It ended up in what I like to call "total musical anarchy," which was the writing process for *Mardraum*. That was really helpful. We abandoned all the rules and laws, and tried to convince ourselves that we could do anything. It paid off, I think.

I think so too. I think it is very profound sounding. It has a majestic feel to it, but it also has a traditional Norwegian black metal sound. It all mixes together well, and takes a step up. Was this a natural progression for you,



or a conscious effort? Or maybe a little of both?

I think it would have to be a little of both. Definitely. We really felt like we were doing something else, going in a different direction, but nobody had a recipe written down. It was a process of trying to go with the natural thing, but at the same time trying to keep conscious about what we did, and trying to keep a fresh approach and original to it. We were also very self critical, by

trying to promote discussions and disagreements within the band. This paid off also. Everybody was involved in the process. We are better now at accepting that someone can say, "that's a bad riff" without taking it personally. I think that is a usual problem for a band, when you have many people involved in the writing of the music. You can get further along if you can have these discussions.

How involved are all the members of ENSLAVED in the songwriting process?

When we started making *Mardraum*, we started with small pre-productions. We would record stuff when we had an idea. Sometimes we would record two different versions of one song; like if we didn't know which drum beat we wanted to use. Therefore, we would try it different ways. We would copy it for each member, and give him like two weeks to listen to it. They would make notes, or communicate a change or idea at the next rehearsal. All the ideas and opinions would be taken into consideration. Then we would take it apart and build it once more. There was a lot of time of listening, and getting use to it. Trying to understand what each different composer was thinking and what they are trying to achieve. The other guys contribute to making it harder and more aggressive, more psychedelic, whatever.

It is interesting that you say psychedelic. I did catch a hint of some psychedelic stuff going on. A couple of riffs there, sounded kind of PINK FLOYD-ish. On the other hand, some of the riffs gave me an old school metal feel.

I think this is something we are going to do more of, this hidden duel of the seventies. The eighties were also good of course with MOTORHEAD and MAIDEN, all that energetic rock and roll, but there was almost a spiritual quality with the seventies music. Early PINK FLOYD, and HAWKWIND, with a evil psychedelic feel. YES, KING CRIMSON, all of that stuff.

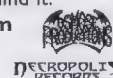
In the beginning, your contemporaries, your comrades in this scene were doing the "Satan" thing. ENSLAVED never did this. You always have done the mythology, the heritage, and the cultural thing. I also think that is where the respect you get comes from.

I also think we differed in that we always included a bit of constructive thinking amongst all the destructiveness. We shared a view of destructiveness with the black metal bands, but it was always equally important to us to be creative and constructive also. Especially on this new album, it shows hope and optimism in the music and lyrics.

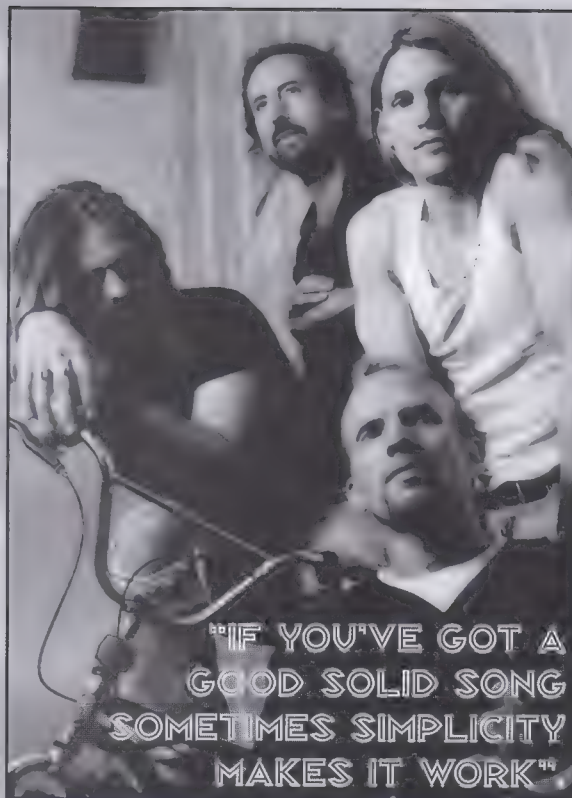
Are you comfortable with the description that has been given to ENSLAVED as a pagan or Viking metal band?

Oh Yes! Viking metal is what we started out as and we have not had any reason the change it. It is still Viking metal. Viking metal is the spirit of the music, the lyrics and the meaning behind it.

<http://www enslavedunion.com>
AnneMarie Bowman



PANTERA'S UNCOMPROMISING, TRUE TO SELF METHODS MAY HAVE BEEN MATCHED BY PHIL ANSELMO'S PARTNER IN **DOWN**, THE BAND THAT GAVE US "STONE THE CROW." PHIL'S FELLOW GROWLER IN THAT CAGE WAS **CORROSION OF CONFORMITY**'S PEPPER KEENAN, AND ON **AMERICA'S VOLUME DEALER**, **COC** HAS SHIFTED THE HOSTILITY FROM THE POLITICIANS TO THE GRITTIER LEGISLATION OF RELATIONSHIPS FOR THEIR SANCTUARY RECORDS DEBUT. HOWEVER, THE NEW ORLEANS BASED QUARTET'S GUNPOWDER REMAINS THE SAME. IN FACT, THE GUITARS THAT PROCLAIMED A REVOLT ON RECORDS LIKE **ANIMOSITY** AND **DELIVERANCE** STILL DEMAND ACTION BY THE MAN HOLDING THE STRINGS, WOODY WEATHERMAN, BUT HE HAS FOUND NEW WORDS TO INCITE THE FEUD WHILE THE VOICE IS DISTINCTIVELY HIS. SHOULDERS TO SHOULDERS WITH BASSIST MIKE DEAN AND DRUMMER REED MULLIN, **COC** PLAYED WITH **METALLICA** IN EUROPE BEFORE UNLEASHING THEIR OCTOBER 10 RELEASE, COMPILING MUSIC PLENTIFUL OF HEAVINESS, STRONG ENOUGH TO INVITE A COUNTRY MUSICIAN ON THE SCENE AND NOT TARNISHING THE METAL'S SHINE IN THE LEAST. PEPPER AND WOODY SAT DOWN WITH PIT TO TALK ABOUT THE **METALLICA** TOUR, **COC**'S CONTINUAL WAYWARDNESS FROM FORMULAS ON THEIR RECORDS AND HOW THEY THINK THEY FAIR ON MIXED BILL SHOWS.



Pit: Why did you choose Sanctuary Records?

Pepper Keenan: After dealing with a major label for quite some time, after we got some time, we wanted a label with major distribution; same damn thing, but they are a lot more artist oriented. And I mean they are really passionate about music and they were starting a label in the United States, so at the time they needed a flagship type band to start their label out, so I guess it's doing us as much good as it is them. And they believe in the band, especially, because we have a very fast turn around for getting records out.

Wouldn't you agree that this record is a little more personal rather than political or even social minded? Why did you choose to go in that direction?

Pepper Keenan: Nothing intentional, but **COC** was getting pegged as a political band, we were getting stuck in that zone and **COC** was always anti-politics or anti-politicians. And once you start getting cornered like that, labels try to use it as a marketing tool, and that isn't the way we want to sell records. We are just trying to tell the truth about how we feel. That's what this band is all about.

Woody Weatherman: Every record we try to take it to a new level and do something even crazier than the last record. We've been doing it for several albums now so I think people are getting used to it now. They know when they buy the new **COC** record it's going to be something new and adventurous.

"Stare Too Long" sounds very SKYNYRD inspired.

Woody Weatherman: Well we are from the

South, it's not like we are a Southern rock band or anything like that but I think we grew up listening to that type of music and to the folks that make that type of music, like old blues. I'm a fan of some of those better southern rock bands like **CAPTAIN BEYOND** or **SKYNYRD**, but there's a lot of crap too. We aren't waving a flag saying we are a southern rock band.

PK: But you don't have a lot of those songs in you, they come along once in a blue moon, so if you're going to record something like that make sure that it's honest, it's the real deal, not some teenage love song. You'll be able to hear it years from now on the radio and say, "Oh, I remember that song." We have Warren Hains from the **ALLMAN BROTHERS**, well actually from **GOVERNMENT MULE** playing slide guitar. We'd always wanted to do something like that. I think it's cool we did Warren Hains and **COC** together, you know something that wasn't supposed to work. We wrote a song that was beautiful and worked well, and it came out stellar.

Would you ever do a show together?

Pepper Keenan: Oh, I know he would if we were in the same town together he'd be over there, like maybe Warren Hains and **COC** on David Letterman.

Are "Stare Too Long" and "Over Me" love songs, dare say?

Pepper Keenan: It's trying to pit one person against another in a relationship. It's somebody making a big mistake and trying to get something back that they can't.

You and **PANTERA** are in the minority of

being real metal bands out there, would you agree with that?

Pepper Keenan: That stand up for themselves? Yes. We are not similar in styles, but more in attitude.

Would you guys ever tour together since you both are in support of your latest releases at the time?

Pepper Keenan: We've talked about it, I mean I talk to Phil [Anselmo] all the time. It's hard to get all the logistics figured out.

Woody Weatherman: We've played shows together in the past, but never a whole a tour. Maybe this time around, that would be cool.

Would you ever tour with LEADFOOT [former COC members ex-Karl Agell and Phil Swisher's current band]?

Pepper Keenan: Probably not, what they are doing is cool, it's rock and roll, but you have to develop your own style. I don't want to be a retro band and that's what that seems like to me.

"Congratulations Song" was number 1 most added to radio when it debuted. What do you think got it there?

Woody Weatherman: Man, a lot of times simplicity is the key. If you got a good riff, you don't need to stack up a lot of crazy shit on it. If you've got a good solid song sometimes simplicity makes it work. "Congratulations Song" is a prime example of that.

Pepper Keenan: Being able, as a band, to admit that, letting the simplicity be what makes a song stick. And not be scared to unveil yourself and to me that's cool. It's kind of a stab at people trying to get one over on you or knock you down, and not even letting it bother you. Moving on. See ya!

Any shows that you did while touring with METALLICA that really stand out in your mind?

Woody Weatherman: There was this one show somewhere in Poland, I don't even know where it was, some place we had never been before. We show up there and there are all these tanks, it's a **METALLICA** show! And there are thousand and thousands of people. It was weird having tanks and people with machine guns walking around, we were like, "What the hell did we get ourselves into?" Crazy shit always happens on the road, whether you're out with big bands or we are doing our own gig, I mean half the time you just forget the shit because every day is so crazy.

You mentioned before that there other bands you would like to take on the road with you, which ones would those be?

Pepper Keenan: **FU MANCHU**, **KARMA TO BURN** bands that are kind of thinking the same way we are. We'd like to get a bunch of bands like that together, **QUEENS OF THE STONE AGE**, **MONSTER MAGNET**, **COC** get all that shit together and have one big tour.

What do you think of shows where there are so many different types of artist playing on the same stage? Like the Tattoo The Earth, radio shows, concerts that do what Lollapalooza did?

Woody Weatherman: They could be cool, variety is the spice of life sometimes.

Pepper Keenan: By the time we get there everybody is like, "Oh shit **COC** is on the bill! That's the other bands because they know when we go out there, we'll stick them in the dirt."

Woody Weatherman: It's hard for these pop rock bands, when we go out there, to compete with something like **COC**.

Cathy A. Campagna



SACRIFICES FOR THE PIT

KOROVAKILL

KOROVAKILL
Waterhells CD

The Concept draws a weird Journey beyond the Shores of Time. Six sunken fishermen have angled the Waves of the Great Sea into the Crystal Lams of this CD. Extreme avantie-black metal! Take a Journey into new metal!

waterhells

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Third mCD

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THIRD

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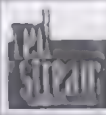
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Soon out Split ep picture Necrophagia / Antaeus
Bloodthorn (Nor) - Under the reign of Terror CD
From Beyond zine issue 6...

You may have not heard of MUSHROOMHEAD, not yet anyway, but, you're probably aware of the band, SLIPKNOT. What's the connection? Musically, they're miles apart; however, rumor has it that SLIPKNOT actually stole their stage presence ideas from MUSHROOMHEAD. Though singer, J Mann, says he "bears them no ill-will," one has to wonder. Did SLIPKNOT just beat them to being signed to more of a major label? At any rate, MUSHROOMHEAD (J Mann - Vocals; Jeffery Nothing - Vocals; Schmotz - Keyboards; Pig Benis - Bass; Bronson - Samples; Gravy - Guitar; JJ Righteous - Guitar; Skinny - Drums) keep trudging along, as they've done since their inception in 1993. And with their latest effort, XX, they will hopefully gain some of the popularity they deserve...

Pit: Well, let's start with a little history about the band: how did you get started, all that...and, if you feel like broaching it, talk a little about the SLIPKNOT saga?

J Mann: [laughs] Oh, the SLIPKNOT thing? Well, first off, the band got started in 1993, in Cleveland. We were all members of other local bands, and this was sort of a side-project.

And what of SLIPKNOT? Rumor has it that they copied your look: the masks, etc.?

We have no ill-will towards them. Who knows if they really copied us? It may have been coincidence. The deal is more with Roadrunner [their record company], than with the band, itself. I think Roadrunner was looking for a certain image, regardless of what the band sounded like. We dealt with them a little, but then SLIPKNOT came along, and they signed them. That's really about it.

Well, despite any similar looks, the music is completely different...

Yeah, the music's not the same at all.

Over the years, though, your image has changed quite a bit; how did you come up with these different images over the years?

Well, I can say that that is one way that SLIPKNOT has affected us, we did change our look soon after they got big. We knew that more people now know about them than us, and we didn't want any-



one thinking that we copied SLIPKNOT in any way, so we did change up our image, lately, because of that. Otherwise, it's just been what we feel like putting on. Initially, the masks came about because we were all in other local bands and we wanted to [remain anonymous]

How did you come up with the name?

The name actually came from this guy we knew from a club, or he was a roadie, or something. His hair was in the shape of a mushroom, so we called him MUSHROOMHEAD, and the name just

stuck. I think most people think up the drug connotations, but, that's not it at all.

How would you describe your music?

That's such a hard thing to do. I'd describe it one way, while the other members might describe it completely different. I mean, there are hard, metal guitars, but there are also keyboards.

What inspires you, in general?

I think just life, itself, inspires me. Love, hate, war...

What are the band's upcoming plans? Any plans to tour soon?

We should tour in March. We'll see how this album does, too, with our new marketing...

Are you going to go to Europe?

Not just yet. Our record distribution, right now, is just national. So, we'll see how it goes in the States, first. We'd love to go to Europe, of course, someday.

Describe a MUSHROOMHEAD show, what do you want people to get out of it?

Well, it's really high-energy. I guess the main thing I hope people take away from seeing us live is that it's something they won't forget anytime soon. I mean, some shows you see and by the time you get to the parking lot, you've forgotten the whole thing. We want people to take something with them, beyond the show itself.

Where did you come up for the idea to have MUSHROOMHEAD trading cards? That's a great marketing idea!

Yeah, those are pretty cool! I honestly don't know who came up with that idea, it was probably [our marketing], but, yeah, they're cool.

How will you distribute them?

I don't know for sure. We'll probably put them in with the album, sell them at shows.

Anything you'd like to add?

Not really...People should check out our website (www.dogcollarproductions.com).

Errin Klein



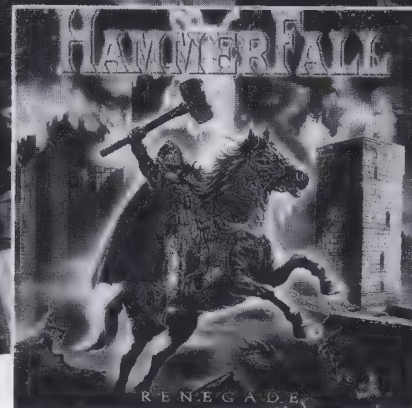
HAMMERFALL



HAMMERFALL MADE MANY FANS DURING THEIR TOUR WITH **DEATH** BACK IN 1998. THIS SWEDISH COMBO VISITED THE UNITED STATES WEARING LEATHER AND SPIKES, AND SHOWING EVERYONE THAT IT'S OK TO PLAY HEAVY METAL AGAIN. IT WAS REFRESHING TO SEE A BAND LIKE THAT ON AMERICAN SOIL.

HAMMERFALL JUST RELEASED THEIR THIRD ALBUM ENTITLED **RENEGADE**. AND THEIR AMERICAN ADVENTURE CONTINUES. THE ALBUM WAS RECORDED IN THE UNITED STATES WITH MICHAEL WAGENER AT THE PRODUCTION HELM. WHAT'S MORE, THE STUDIO THEY RECORDED IN WAS LOCATED ON WOLF HOFFMAN'S (OF **ACCEPT**) PROPERTY. HEAVY METAL. HEAVY METAL AND, ONCE AGAIN, HEAVY METAL. THE CONNECTIONS ARE ENDLESS.

GUITAR PLAYER, OSCAR DRONJAK, SPEAKS THE TRUTH ABOUT THE NEW CREATION CALLED **RENEGADE**.



Pit: Renegade has a very 80's twist to it, was it your clear intention?

Oscar Dronjak: Oh, yes. We set our minds as to what we wanted out of this album. Not always do you succeed when doing so, but we came close. We wanted to start fresh with everything about this band. We began the songwriting process in July/August of 1999. We wanted to keep the ideas as fresh as possible. If something was too similar to what we have already done, it had to go. That's why we don't have any covers on this album, and there is only one ballad. The ballad is not even in the power style as we did previously. We wanted to break away from the mold we created with the previous albums. If you look at our two previous albums, they're very similar, both musically and production wise. I felt that releasing a third album that sounded exactly the same would be devastating for the future of the band. Also, it wouldn't be fun. We're doing this because we enjoy it, we want to achieve something we can be proud of. We don't want to repeat ourselves; that's the worst thing that could happen to us.

Was the press after you to alter your sound, or your did fans demand it?

Not the fans, they never complain about anything. I think some reviewers pointed that out, and it made us think. You see, when *Glory To The Brave* came out, nobody expected anything because no one knew what it was. Then, when *Legacy Of Kings* came out people had something to compare it to. Some people definitely expressed that opinion and this time, with *Renegade*, I don't think they will be able to.

Whose idea was it to get Michael Wagener to produce the album?

We decided, kind of early on, that we didn't want to record the album in the same studio. We wanted to work with a professional producer. Our previous producer is professional as well, but I had a lot to do with the production of our second

album. This time we wanted someone who could completely take over. We wanted someone who could be in control of the sound. We looked around, but our label suggested Michael Wagener. At first we didn't know who he was. Once we checked out some of his work, he turned out to be a perfect choice for what we were trying to achieve. It was just a matter of agreeing on terms at that point. When we went to the States, we had everything written. Michael created a very nice atmosphere in the studio, very relaxed, comfortable. Everyone was enjoying being in the studio. It was not work, it was fun. I think the album reflects that atmosphere. Michael was able to bring the best out of us. He has a good sense of what everyone is capable of and he goes for it. He pushed us as close to the limit as he could.

This time you recorded in United States, did you find the process any different? Also, from what I hear the studio was co-owned by Wolf Hoffman of ACCEPT fame.

Well, I think it's a matter of who you work with and what that person is used to. The process wasn't that much different, everyone was involved in making this album the best it could be. The studio was actually owned by Michael, but it was located on Wolf's property. Wolf's house was right across from the parking lot of the studio. Each time we looked out of the window there he was. He was working on his house, hammering, or taking pictures. It was a very cool experience.

After coming to the United States to record with a major producer, what are your expectations with this record?

Of course you're hoping for a real good response and album sales. We're still **HAMMERFALL** and we play heavy metal. This album sounds a little bit different than the other two, but we still play the same type of music. If our fans like the previous albums, they'll like this one too. The only difference between the other two and

Renegade, is that it's fresh. We used the same ingredients, but a different recipe, so the taste is a little bit different.

You've toured the United States for Legacy Of The Kings with DEATH, will you tour here again?

We're trying to. We have some connections here with some booking agencies in the States, so we'll see what can be done. So far it looks really good. It looks like we're gonna come back. Last time, we wanted to tour the States no matter what, so we were ready to take a financial hit. This time we feel that we need to break even if the tour happens. We really want to invest into the show and give the people the real **HAMMERFALL** experience.

Sometime ago you went through a drummer change, what happened to Patrik Rafling?

Well, during our last tour we experienced some problems with Patrik. It wasn't personal, but rather musical. When it comes to touring and playing live, he's simply not having fun. He is great in the studio and all. He didn't like being in the photo sessions, or doing promotions, he hated that. We told him that if he didn't enjoy it he shouldn't be in the band anymore. We needed total dedication because all of us are very dedicated.

How did you get Anders Johansson (SILVER MOUNTAIN, MALMSTEEN, brother of Jens) to be involved in HAMMERFALL?

We tried to get them both Johansson brothers, actually (laughs). Magnus is an old friend of Anders. He's been playing with Anders in a side band, **BILLIONAIRE'S BOYS CLUB**, since the beginning of the 90's. They even lived together for some time. Anders wanted to play heavy metal again, so we let him fill in during some of the festivals. We really liked how he performed with us and we asked him to join the band. He agreed and joined. We couldn't be happier at this point.

Mark Kadzielawa

NUCLEAR BLAST AMERICA

Nightwish

Wishmaster

The latest release from Finland's top-selling melodic metal artists featuring strong operatic female vocals, dazzling guitar/keyboard interplay and mind-blowing, dynamic musicianship.



...AND OCEANS

Allotropic/Metamorphic Genesis...

Adding new twists to the realm of traditional black metal, Finland's ...And Oceans unleash vicious, explosive mayhem with shrieking vocals, futuristic keyboards and tremendous songs recorded at Abyss Studios (Hypocrisy, Immortal, Dimmu Borgir) and featuring stunning Niklas Sundin (Dark Tranquillity) artwork.



DARKANE

Insanity

Sweden's devastatingly unique Darkane return with a monstrous new album rich with vigorous melodies mixed with a violent undertow of powerhouse drumming, bold arrangements and caustic guitars, all captured by a sterling production job courtesy of Daniel Bergstrand (Meshuggah, Strapping Young Lad, Stuck Mojo).



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SUPERSHINE IS A NEW PROJECT COMBINING TALENTS OF **TROUBLE**'S BRUCE FRANKLIN AND **KINGS X**'S DOUG PINNICK. IN OTHER WORDS, AS BRUCE FRANKLIN LATER POINTS OUT, IT'S **TROUBLE** MUSIC WITH **KINGS X** VOCALS. THIS PROJECT COMES AS A BIG SURPRISE, LITERALLY OUT OF NOWHERE, AND WE HAVE ONE OF THE BEST HEAVY METAL RECORDS OF THE PAST YEAR. NORMALLY, SIDE PROJECTS ARE REALLY WHAT THE NAME SUGGESTS, AND LEAVE NO MAJOR IMPACT, BUT HERE WE REALLY HIT THE JACKPOT. IT'S A MUST FOR EVERY **TROUBLE** FAN AND **KINGS X** FAN. THE COMBINATION LOOKS VERY WEIRD ON PAPER, EVEN NOW, BUT **SUPERSHINE** HAS THE WINNING FORMULA WHEN YOU LISTEN TO IT ON YOUR CD PLAYER. THIS PROJECT COMPENSATES FOR THE LACK OF **TROUBLE** MUSIC OVER THE LAST FIVE YEARS AND **SUPERSHINE** FILLS THE VOID RATHER WELL.

GUITARIST, BRUCE FRANKLIN, EXPLAINS HOW, IN THESE TROUBLED TIMES, ONE CAN CREATE SOMETHING AS BRILLIANT AS **SUPERSHINE**.

Pit: When did this project originate?

Bruce Franklin: I'm trying to think now. I actually wrote the songs in late 1996. As I was writing the songs I was trying to think who I could get to sing on the project. I ended up asking Doug (Pinnick) in early 1997. That happened when **KINGS X** came to Chicago. He agreed to be involved, and from there on it was just a matter of time. We were working on songs. We eventually did a demo. It gradually came together over a couple of years, but it all started with me writing songs.

What was Doug's contribution to SUPERSHINE?

Doug wrote probably 85% of the lyrics on this album. He worked out all of the vocal melodies. For the most part he was creatively involved in the record, and it can be heard.

Were there any other singers considered for this album?

He was the only person I thought of when I put this project together. If he would've said no, then things would've been different. Luckily he agreed and everything went on as planned.

Doug's vocals in KINGS X are very characteristics and charismatic. Did you think his style would complement your riffing?

Yes, I thought it was gonna be great from the beginning. When talking to other people about it, I noticed that everyone felt it was a weird combination. I think it worked together excellently. There were times that I wished **TROUBLE** had a soulful vocalist like Doug, but then it wouldn't be **TROUBLE**. I felt it worked out very nicely. I'm very happy with the end result. A lot of the bands that I was influenced by that had soul components, so, it was natural for me to do that.

Did the album turned out the way you planned?

Yes, it did for the most part. I wished the recording came out little better than it did. I think it's very raw. The production could've been a little bit better.

Also, Ty Tabor of KINGS X was involved in the production aspect of the record, how did he get involved?

We recorded in Houston in Doug's studio. Ty was just there. I knew that I couldn't stay for the

entire production process. Ty does a lot of mixing and mastering, so we asked him to do it. It worked out real well. We knew him really well, we knew that he was capable and he did it really cheap too.

Jeff Olson of TROUBLE fame played drums, how did you persuade him to do that?

Jeff is more than just an ex-**TROUBLE** drum-

this record you'll think that there was a big orchestration of musicians coming in. It was not the case at all. Jerry played with us because he lives there, his drums were in the studio and so on. The same thing happened with Wally Farkas who plays Hammond organs. I wanted that sound on the record and Doug just happened to know Wally.

Everything was handled locally. I'm very happy that all of these people were able to be involved, and I'm very thankful to them.

The album includes, "Shining On," a GRAND FUNK cover, that band doesn't get covered too often.

We decided to do it for few reasons. For one, myself and Doug are big **GRAND FUNK** fans. We felt that song had that great jamming element. The title and the lyrics went really well with the **SUPERSHINE** concept. If you listen to the whole record, and read the lyrics you'll see how well this song fits in with our ideas.

Listening to your guitar sound and overall style, I wondered if any of this music was originally written for TROUBLE?

Only one song was originally written for **TROUBLE**. The song "Automatic" was originally written for **TROUBLE**. One of the **TROUBLE** members really didn't want to do it, so it just stayed with me, and worked out nicely for **SUPERSHINE**. Everything else I wrote with **SUPERSHINE** in mind. **Well, this album really shows who is the writer in TROUBLE.**

Well, I did a lot of writing for **TROUBLE**. I feel that this album sounds like **TROUBLE** music with **KINGS X** vocals. It has to sound like **TROUBLE** because it's what I do. I

have a style of writing, and I didn't want a drastic change on this record.

Will there be another SUPERSHINE record in time to come?

Well, we have a contract for few a more, so there'll be more. As of now we're trying to figure out if we can tour with Doug's schedule. I was talking to Brian Slagel from Metal Blade Records and he really wanted us to do some dates, even if it's only a small amount. Doug often tours with **KINGS X**, so it won't be easy to fit in the schedule, but if all goes well, we'll do it.

Mark Kadzielawa

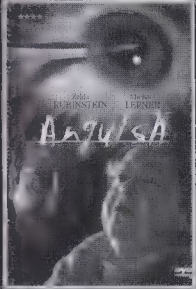


mer. He's a great friend of mine. When I was writing these songs he helped me record these demos. He was around for a lot of the writing process. It made sense to get him to play on the actual record as well. He might have been the only drummer on the album, but what happened was that Jeff was scheduled for six days to record but we ran into some technical difficulties. The recording machines were down for some time and Jeff had a flight to catch. We simply ran out of time for Jeff to do the whole record, so we had Jerry Gaskill from **KINGS X** come in and play on the record as well. It was an honor to have him on the album. When you look at

MOVIE REVIEWS

Dave Bone

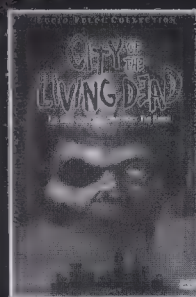
The continually increasing re-release explosion of horror, everything from classic Universal monsters to obscure and uncut foreign fare, has taken the video and DVD market by storm. More and more titles keep spilling out onto the shelves and a wider audience can finally appreciate these films in their original formats. The leader of this second coming for home horror is, far and away, Anchor Bay Entertainment. Their release schedule for video and DVD reads like a fan favorite list of the whole spectrum of the genre. So far, practically everything put out by the company has retired all other previous releases of the respective films, sometimes going back to put out even a second edition of their own release to correct and add enhanced quality and bonus features. Internet trading of bootleg video will always be alive and well, God bless 'em. But now we can see some of our favorites in pristine editions. And heads up for all those without DVD players yet, all titles are also on VHS but all the bonus features generally do not translate to video.



ANGUISH

While Anchor Bay has put out its share of gut munching zombie classics, they also venture into other sub genres of horror. The unconventional art house approach of ANGUISH shows promise at the beginning but then steadily declines into a frustratingly overstated message, crossing reality with entertainment. A creepy mother, the inimitable Zelda

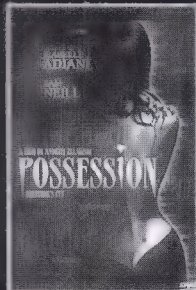
Rubinstein of POLTERGEIST fame, hypnotizes her dumb fuck son to rip out the eyeballs of people that have pissed him off and bring them back to her. It sounds way cooler than it actually is because the whole thing is shrouded in this slow, terrible parallel plot of an audience watching a movie of the said story and an actual killer then coming into the theater and killing people. Sound like a pompous DEMONS rip-off anyone? I was rooting for it in the beginning and wanted to rip my own goddamn eyes out by the end.



CITY OF THE LIVING DEAD

This one's been in these pages before but its new release is so incredible, it deserves attention and praise. First off, there are many gore classics out there and many with more gore per pound per second. But there is only one that unflinchingly uses every drop in such creative, memorable and horrific devices as effectively.

Director Lucio Fulci's most episodic horror tale deals with a priest opening the gates of hell (the U.S.A. title) by hanging himself in a cemetery, thus unleashing a plague of hallucinogenic zombies that could mean the apocalypse. Starring the wonderfully sleazy Christopher (PIECES) George and beautiful Catriona (THE BEYOND) HOUSE BY THE CEMETERY MacColl, the pair venture to a town called Dunwich, the epicenter of zombie attack and Salem witch trials. That's about all you need to know until it rains maggots, women puke up their intestines, cry blood, heads get drilled, brains ripped out, parents hacked to pieces, flaming zombies, etc! This extraordinary film is at the very top of its class with its new picture quality. Arguably the best gore film ever if not one of them.

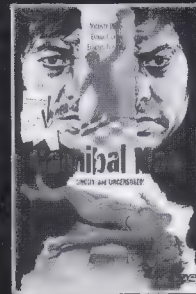


POSSESSION

Starring Sam Neil (IN THE MOUTH OF MADNESS, JURASSIC PARK) in another of one of the more artsy Anchor Bay releases, POSSESSION is a tale of intense and utter confusion for the audience. A married couple is having problems and both sides are cheating on each other with their child left neglected between them. The difference between the two infidelities is that the husband was fucking something human! Yes, you guessed it the wife is having sex with an indescribable beast of sloppy constitution, crafted by special fx wiz, Carlo (E.T., ALIEN) Rambaldi. Well, kind of let the cat out of the bag on that one but for good reason, no self respecting PIT reader would ever check out the film if that wasn't said. The (a)www shucks) unexploitative approach the director takes to the "juicy" scenes proves to be ineffective as well, the few murders here and there. The primary problem for the film is that the whole tone is screaming with wrecked emotions and never offers the audience a break once. The attitude then becomes boring, with over the top acting by the wife, but of course Neil is good. Definitely not for everyone, but maybe a few Gothic chicks.

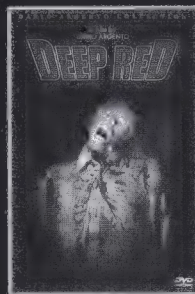
CANNIBAL MAN

Here's a cool little Spanish horror film with a misleading title. There's actually no direct cannibalism on the man's part but more of a SOILENT GREEN twist. Marcos, a slaughterhouse employee, mistakenly kills a man and soon becomes an ordinary person under extreme pressure. And what does he resort to? Shit, more killing! Even his own fucking brother! Marcos is a suave dude, with men and ladies alike, and they always seem to end up poking their heads into his bedroom (bad idea when the place smells like rotting flesh and old Marcos is in a frazzled sweat guarding the fucking thing). They all end up being carried out piece by piece in his duffel bag back to work where he disposes of them, with the idea of conservation in mind. The gore factor is moderate but the film as a whole is pretty gritty and realistic, especially considered against most man-driven-to-murder serial killer films. The unraveling of the film is compelling and would be a good addition to a killer collection.



DEEP RED

If ever a film was called a masterpiece, DEEP RED is it. Also previously reviewed here, but never seen like this until now. Beautifully remastered sound in 5.1 Dolby Digital (DVD), completely restored with even the Italian language scenes in addition to the dubbed English, a featurette on the film and some trailers, DEEP RED really delivers in the new edition. When an American (David Hemmings) in Rome witnesses an intense murder he decides to investigate with a reporter helping him out. What follows is an incredibly strong story that gets thicker by the minute. The amount of disturbing material in the film is ridiculously high and ingeniously done



to great effect leading up to a "shocker" ending. Often called "The Italian Hitchcock," never more did Argento possess so much directorial power than with this film. Every aspect of DEEP RED, from GOBLIN's score to the cinematography, is amazing. Argento truly weaves a tale that enthralls his audience and challenges their perceptions to a legendary degree. Possibly the greatest giallo ever made.



MUSIC REVIEWS



BRUJERIA

— Brujerismo

— Roadrunner Records

As any metal-crunching pendejo knows, BRUJERIA is a side project for Dino Cazares (FEAR FACTORY) that pushes death metal into some intense, brutal and hilarious directions. The band member names are all pseudonymous, but the unit is rumored to feature musicians from bands such as FAITH NO MORE, CRADLE OF FILTH, DIMMU BORGIR and NAPALM DEATH. There are three bass players, giving the tracks a heavy, rough edge, and at least three differ-

ent vocalists, led by the garganta himself, Juan Brujo.

The band's latest effort, *Brujerismo* (with its controversial cover of a "Rotten Christ"), serves as an anthem for all things Hispanic. Lyrical topics include a call for revolution ("Division Del Norte"), political diatribes ("Anti-Castro"), Mexican witchcraft, Satanism, and drug trafficking (the title track), machismo ("Vayan Sin Miedo"), drugs ("El Desmadre"), and sex ("Pittitis, Te Invoco").

Spanish profanity, sexual imagery, magic realism, drug-induced violence, and balls-to-the-wall machismo drip off each track, as do samples taken from Mexican music, news reports, and movies.

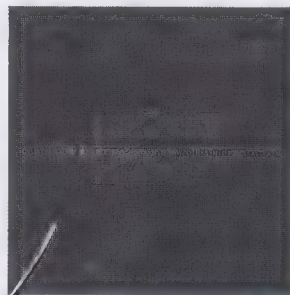
Underlying the intense, brutal, and often hilarious lyrics is a solid barrage of death metal grindcore, which is grounded with intricate bass work and non-stop, machine-gun-styled drums.

Floating above these low notes and clashes are guitar riffs sure to get your mojo moving and rib cage shaking.

If you like your death metal technical, brutal, and nasty, BRUJERIA more than fits the bill, or should that be el cobro?

— Octavio Ramos Jr.

BRUJERIA: www.BRUJERIA.com



ANTAEUS

— Cut your Flesh and Worship Satan

— Baphomet Records

Total fucking holocaust!! ANTAEUS is storming black warfare that devastates all in its path. *Cut your Flesh and Worship Satan* is ANTAEUS's new full length CD now out on the almighty Baphomet records, and it's an instant classic! For those who are not already

familiar with this cult death-worshipping horde from France, it can be best described as a crude entanglement of BEHERIT and PROFANATICA, sped up to ungodly speeds by a fucking madman of a drummer. The album starts off with great black ambient soundscapes, then blasts off immediately in full force, no fucking around, just mass-slaughter directly in your face. The drumming must be very triggered because the sound is very tinny, almost drum machine sounding at times, which took a little while to sink in because it wasn't expected. The whole album is consistent in its sound and the feel it gets across. The title track stood out the most in my mind, pure chaos and blasphemy! Baphomet is proving to be a powerhouse of a label within the black metal scene of today, producing some of the best cult acts around, my only question is, why Necropolis as the exclusive distributor? — Kyle Spanswick

ANTAEUS: 6 Bis, Av De ST Germain, 78600 Maisons Laffitte, France

www.multimania.com/ANTAEUS



CRAWL — Killmercial — Independent Release

"We will never fake it," roars CRAWL frontman Dan Miller on *Killmercial*, the title track from the band's latest CD. It's not easy to simply buck the trends of the day, especially in style-conscious, sunny, Southern California. CRAWL, formerly CRAWL 420, pride themselves in playing brutal, hardcore metal and staying true to the genre, no matter what its punk/pop/ska competitors in the scene are doing. Not to mention MTV! "Don't worry," says Miller to fans on the band's website, "We won't go LIMP BIZKIT on you." Like their idols CROWBAR and PRO-PAIN, CRAWL's sound is always consistently heavy and crushing. That's the case again on *Killmercial*, the band's third album, which features six new songs that never let up on the power. This time, SKINLAB's Scott Sergeant and VILE's Juan Urteaga (at Trident Studios) did the mixing and the result is pleasing to the ear. Vocally, Miller is on top of his game, barking

out lyrics with pit bull intensity, while Zach Vodola's guitar parts are another key hook. Vodola and drummer Jerid Pacheco are solid new additions to the band. Veteran bassist Chris Dorame completes the current line-up. With a recent clothing endorsement secured through BLINK 182's Travis Barker, plus this strong new disc, and a continuing rigorous schedule of live shows, CRAWL is poised to make 2001 their best year ever. — Jon "K" Konjoyan

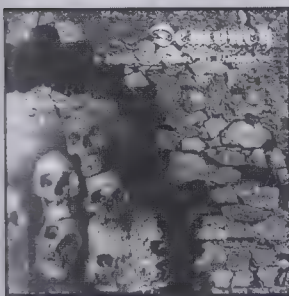
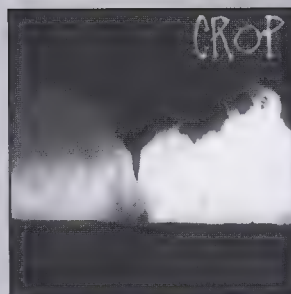
CRAWL: 947 Villa Montes Cir, Corona, CA 91719 USA

www.CRAWL420.com

CROP - Crop - Independent Release

From Kansas, comes the five-man band **CROP** and their brutal brand of groove-core. Their latest offering, a self-titled full length CD, contains nine tracks of experimental madness that is sure to get even the most discriminating metal fan banging his/her head. There are enough thick grooves on this album to tranquilize a fully-grown elephant and the foundation for the album is very solid. Vocally, the band sounds better when the vocalist, Scott Leonard, screams instead of trying to sing; his voice is better suited to SEPULTURA-like growls and it matches up with the music much better. Structurally, the band experiments with the arrangements and the placement of their songs. The majority of the time it works; however, there are a few places on the album where the band would have been better off reconsidering the line-up of their songs. Take the transition between the second and third tracks of the album, for example. "Cradle the Cuts," the second track and my personal favorite, ends with a thick groove that gets you pumped up for the next song. Then the intro to the third track "Decision" kills the mood completely. You go from a thick metal groove to an almost grunge-like intro with a happy feel to it. Luckily the rest of the song more than makes up for the intro and gets the groove established again, but a transition like that is a "no-no" for an album that's designed to keep the groove going from beginning to end. Thankfully though, spots like that are few and far between. "Cradle the Cuts" and "5 to 10" (the fourth track) stand out among the songs as being their best. All in all, this quintet from Kansas put together an impressive project that would make a great addition to any music collection. - Jacob Robinson

CROP: 608 Ford St., Ensign, KS 67841 USA www.thecrop.com



DEMONCY - Joined in Darkness - Baphomet Records

All hail Ixithra! The Lord of the Sylvan Shadows (ex-PROFANATICA) has unleashed a most monumental plague of unholy blackness! *Joined in Darkness* is the latest invocation from this bleak cult act hailing from North Carolina. This album is a glance into the deepest depths of darkness. It's sound is droning, all encompassing in its untainted grimness. The guitar riffs and tones are somewhat similar to that of a blackened DISEMBOWELMENT (minus the abstract guitar synth attributes), very hollow and cold giving a perfect and most desired edge to the overall production. The vocals are most definitely a focal point to this album. Low, monotone, ultra-rasp murmurs calling forth veils of hopelessness and despair upon he who would listen.

Like most single soul projects there is use of a drum machine, but it is kept simple and has many heavy ended double bass rolls throughout the album. Ixithra dwells in solitude after purging his act of all other members, and I must say that one can see the total focus: no compromise, just pure emotion. Another aspect that makes **DEMONCY** more appealing than the masses, is Ixithra's vast knowledge and incorporation of the black occult. The subject matter is obscurely potent, underlined and reflected entirely in the music itself. Also take note that **DEMONCY** was among the very first black metal bands in the US and Ixithra is a pioneer of our scene here today. *Joined in Darkness* is honestly one of the most grim and scathing albums I, myself, have ever heard, period. Enter the overshadowing darkness of this graveyard we call earth, enter eternal desolation, enter **DEMONCY**! - Kyle Spanswick

Baphomet Records: c/o Killjoy, PO Box 282, Wellsville, OH 43968 USA www.blackbloodvomet@webtv.net

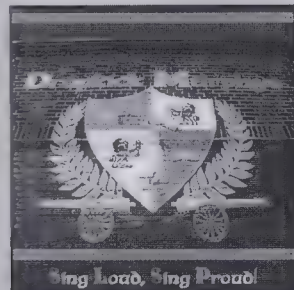
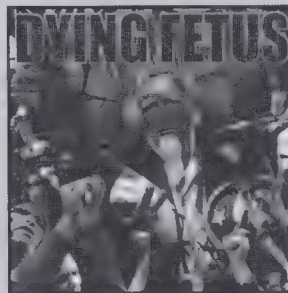
DYING FETUS - Destroy the Opposition - Relapse Records

During my first listen of this album I have to admit I was disappointed. It does not come across as powerful as *Killing on Adrenaline* and the vocals are too low in the mix. On another hand the production is clear and distinct, you can hear all the instruments and on a nice stereo system, it sounds awesome. *Destroy the Opposition* still does not compare to the production on *Killing on Adrenaline*, which, in my opinion, captured **DYING FETUS**'s sound perfectly.

Once I got past the differences in productions I realized that the music on *Destroy the Opposition* is brutal as hell. The **DYING FETUS** sound has grown more complex with each release and yet still maintains the basic style they set forth on their first demos.

Destroy the Opposition is not as technical as their other releases, but is just as brutal and is full of good crunching riffs that will have you breaking necks in the pit. The twin vocal assault of Netherton and Gallagher has become a staple for **DYING FETUS** and remains as solid and ambitious as ever. Precise drumming brings it all together to create a sound that can only be classified as brutal. This album should find its way into any self respecting death metal fan's collection. - Mallory Foland

Blunt Force Records: 921 Blue Ridge Dr., Annapolis, MD, 21402 USA www.DYINGFETUS.com



DROPKICK MURPHYS - Sing Loud, Sing Proud - Epitaph

Another album by the **DROPKICK MURPHYS**, this is not a band anymore but, an institution! This has got to be one of the hardest working bands in the scene, with their constant touring and releases. Strangely enough, with all of their output and touring, they have never gone beyond their underground cult status. You'd think they would appeal to the more mainstream, but we all know how those people think! One of the reasons I have so much respect for this band is they have never compromised their style and sound for one second. Whenever you hear a **DROPKICK MURPHYS** album, you know exactly what you're getting. It's great that an old school band like this is still putting out consistently good work. This is tight, straight-forward hardcore the way it was meant to be. They throw in a lot of bagpipes on this album which

actually adds to the music, although it would be cool if they could keep it in a live setting. Lyrically, it is **DROPKICK MURPHYS** style all the way!! So, check this album out, even if you don't like this style, this is one of the bands who started it and deserve to have your respect. - Elaine Rawlings

Epitaph Records: 2798 Sunset Blvd., Los Angeles, CA 90026 USA www.epitaph.com
DROPKICK MURPHYS: PO Box 69-7504, Quincy, MA 02269 USA www.DROPKICKMURPHYS.com

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EULOGY - Adding Insult To Mortality - Grind Porn Records

Hailing from the Northern California land of PAPA ROACH (but sounding nothing like them) is EULOGY, a very proficient death metal band with a cleverly titled CD. Despite the humorous title, EULOGY's music is dark and heavy. While there is nothing radically new or different here, the listener is immediately impressed with how well the band pulls everything off. The CARCASS-style vocals feature Tony Avila's pummeling low register while bassist Brad Kobylczak also contributes voices. The vocal interplay is especially effective on the scary-sounding "Wake Up Bleeding." Adding to the musical calamity is Dave Phillips' manic double bass drumming and some intricate riffs from Josh Lawson on guitar. The lyrics for songs like "Headless Bitch" are pretty disturbing (most songs are based on real life incidents) and almost as hard to take as some of the gruesome photos included in the full-color (yummy) booklet. Good production from Mo and EULOGY does not disappoint. Very professional all the way around. No doubt the band will earn many fans with this CD, but if pushed in the right direction (more experimental) their next effort could rule. **Jon "K" Konjoyan**

EULOGY: PO Box 162385, Sacramento, CA 95816 USA

FLESHGRIND - The Seeds of Abysmal Torment - Olympic Records

After about a three year wait, the new FLESHGRIND is finally here, and even more brutal than I had expected. Amassing a total onslaught of butchery, FLESHGRIND plays a much tighter version of their original style. I attribute some of this improvement to the stellar drumming of Alan Collado. Collado's blazing blast beats and complex patterns fit the music well, aiding in the flow. The songs possess a brutal technicality, yet the complexity of the music does not detract from the music as a whole. Rich dedicated himself to vocals on this release and it really paid off. The vocals feel more focused and yet are chaotic and varied, going from just harsh to completely guttural. Lenzig, from CEPHALIC CARNAGE, also contributes back-up vocals on a couple tracks, and they are just plain twisted. Tying it all together, the production is excellent, which is to be expected from Brian Griffin.

It is interesting to listen to both their albums back-to-back and gauge the improvement that Brian Griffin has made as a producer. While FLESHGRIND's first release did not have a bad production, *The Seeds of Abysmal Torment* rips it to shreds. Coming in right before the end of the year, *The Seeds of Abysmal Torment* proves to be one of the best releases of 2000. **Mallory Poland**

FLESHGRIND: PO Box 7142, Grayslake, IL 60030 USA www.FLESHGRIND.com

FOG - Through the Eyes of Night-Winged They Came - World War 3 Records

First off let me clarify that this FOG is the elite black metal band hailing from Indiana, not to be confused with the other FOG that just so happens to be fucking horrible. *Through the Eyes of Night* is an ultimate beginning for this rising black metal horde. Upon first listen I was completely enthralled by this spawn of darkness. FOG can best be described as a blend of HORNA (which they will be releasing a split 7" with on Dark Horizon Records) and something reminiscent of KVIST. The music is dynamically structured and executed with precision, proclaiming excellent musicianship through and through. This is far from minimalistic to say the least; instead its darkness is built upon depth. The majority of the album is unrelenting, a total wailing tempest with the occasional breakdowns adding the perfect amount of atmosphere at the right moments. Lord Typhus (ex-MORPHEOUS DESCENDS and head of Dark Horizon Records) has the ideal vocal styling for a band with this specific sound and has plotted the lyrical patterns excellently, complementing the underlying music entirely. The production is fucking awesome (the drums especially) clean and clear yet not overdone, no fancy studio magic to taint the final result. The FOG shall arise! **Kyle Spanswick**

FOG/Dark Horizon Records: 6435 W. Jefferson Blvd., Ste#666, Ft. Wayne, IN 46804 USA www.geocities.com/darkhorizon666

GEHENNA - Murder - Moonfog Productions

What was hinted at on the *Deadlights* MCD and the *Adimiron Black* album has come true. GEHENNA have shed all traces of their melodic black metal roots and replaced them with speed and aggression. The melody does appear briefly in a few short passages but is swallowed up by aggressive grinding guitars and vocals that remind me of way too many bands already on the market. Still, while I am disappointed with this direction, GEHENNA have released a powerful album which I am sure will appeal to many. Songs such as "The Crucified One" have almost an ENTOMBED, *Wolverine Blues* era feel to them; while others, like "Murder" and "To the Brave," have a later period GRAVE edge. Unfortunately, this is not my cup of tea. This is one of the best-produced albums Moonfog has put out in a long time with each instrument falling neatly into place yet still having the rawness necessary to carry the aggression. If you like your death metal powerful with interesting hooks, this is definitely for you. But, if *First Spell* and *Seen through the Veils of Darkness* made your blood freeze, I would pass this one by. **Mark McCauley**

Moonfog Productions: Arbeidersamfunnets, Plass 1, 0181 Oslo, Norway www.moonfog.no

GRAVELAND - Impaler's Wolves - No Colour's Records

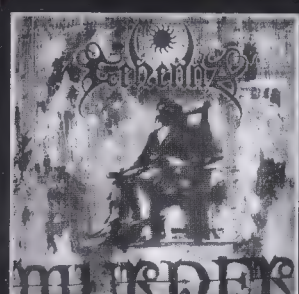
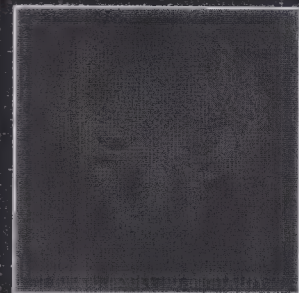
Impaler's Wolves is the latest installment in the unhallowed discography of GRAVELAND. This is not the new full length which is still yet to come, it is a re-recording of two songs from the infamous *Carpathian Wolves* lp. I am usually apprehensive towards albums such as these, but in this case I was not disappointed. The first track "Into The Northern Carpathians" is a glorious rendering of the original, given new depth with grim black ambient soundscapes underlining the music accompanied by eerie key work, lupine howls, crows, and bells tolling doom! This first track had always been my most favorite track from these polish heathens, so I was very pleased to hear it again with such new attributes. Again the second track "Impaler of Walachia" was given new life with the dreary sounds that are consistent throughout the entire ep. The second track begins with the same opening it did on *Carpathian Wolves* only this time around it is layered: dark sound upon dark sound with the familiar wolves and the cries of a small child entrapped there within. Sheer grim blackness! The key work on this release is superior, perfect voices as always and just the right amount. Though the ep is only two tracks, each track is fairly long, leaving the album at a running time of about twenty-four minutes, fair for an ep. GRAVELAND reign supreme, undaunted by trend or time, true to the dream and war, which is black metal! Hails are given, for Darken is triumphant once again, bringing hope to a largely pathetic scene! I eagerly await the coming of his next creation! **Kyle Spanswick**

GRAVELAND: c/o Darken, PO Box 1775, 50/385, Wroclaw 46, Poland

HORNA - Haudankylmyyden Mailla - Solistitium Records

From the days of *Hidden torni*, through the masterpiece that was *Kohti Yhdeksan Nousua*, and now on to *Haudankylmyyden Mailla*, HORNA has established themselves as one of greatest cult acts ever to come out of Finland. Their no bullshit approach to black metal has brought us another opus of violence and hatred towards God. Although this album tends, in the overall spectrum, not to be as constantly fast as the previous two full-length albums, HORNA has again unleashed obscurity and darkness upon the weakened black metal "scene." Including many intros/outros reminiscent of DOLORIAN's *When all the Laughter has Gone* album, *Haudankylmyyden Mailla* incorporates the aspects of HORNA that one has come to expect over the years with excellent musicianship and perhaps some of the sickest vocals and songwriting HORNA has ever produced. Perhaps the best way to describe this album is that it is an extension of the previous HORNA album with slight undertones hinting towards the *Wolfe Der Nacht* demo by SHATARGAT, one of the many projects involving HORNA members. **Karl Deiotte**

Solistitium Records: PO Box 1210, 26802 Moormerland, Germany



IBEX THRONE – D.E.A.D./ Transcend the Darkness – Independent Release

Despite IBEX THRONE's recent arrival on the American black metal scene, they have managed to produce one of the most original, extremely underground releases to date. This album, being a compilation of their 1998 demo and the more recent mini-lp, contains excellent musicianship while still retaining the aggressiveness and feeling that reminded me of why I got into black metal in the first place. The song-writing ability of these Utah natives, coupled with a fairly decent production, moves the listener back into a realm where black metal actually has meaning and that feeling of darkness and utter disdain towards humanity flows freely. A hybrid of old SATYRICON and ABIGOR with perhaps a bit of VLAD TEPES thrown in for brutality and obscurity, IBEX THRONE have succeeded where other black metal acts have failed so miserably in the past few years. Definitely one of the best American black metal demo's to come out in recent years, I sincerely recommend to only those few blackened souls that you check this band out as we await further material in the hopes that IBEX THRONE out-does even this piece of work. – Karl Deiotte

IBEX THRONE: 427 W. Wasatch St., Midvale, UT 84047 USA www.IBEXTHRONE.hellsfury.net



IMPIOUS – Terror Succeeds – Black Sun Records

Let's sum this record up real quickly for all of you ADD sufferers, fine Swedish death metal! Now that didn't take up too much energy now did it? So here's the deal with IMPIOUS: this is their second full length CD, and it's not out in America, so this poses a problem for you the avid metal enthusiast. You have to get the CD as an import. I am sure that if you e-mail IMPIOUS, they'll be more than happy to direct you to where to get the CD.

So, on to *Terror Succeeds*. It doesn't stray too far away from their previous record *Evilized*, playing the same brutal mix of thrash, and the, of course now legendary, Swedish sound. Don't mistake the IN FLAMES style for all Swedish bands, because IMPIOUS are a band that use tons of hooks in their songs, accompanied by being a tight band, that loves to play music in hope of you kicking your mother! It's hard to explain how the band sounds as a whole, because they use a lot of interesting breakdowns, and some very clever and inventive vocal patterns. For example, the song "Diseased" has some of the craziest arrangements that I have heard in a band of this nature, ever. Vocalist Martin Akkeson, lashes out some very interesting layering, surpassing the speed of the rest of the band, while the rest of the band maintains a simple triple timed 4X4 beat, while he's going ape-shit.

Okay not too make this review too lengthy, so let's wrap this fucker up. *Terror Succeeds* has the making of a genuine piece of metal. The production of the CD isn't too polished, so all you fans of a warmer sounding recording, you'll like this, as well as you fans who can't live without the sound of a high budget studio. The best thing to do is check out their website, and listen for your selves. If you sport CANNIBAL CORPSE, SLAYER, AT THE GATES, THE CROWN, GRAVE, tee shirts, you'll be kicking your mom the night you get this! – Jim Mills

IMPIOUS: www.come.to/IMPIOUS

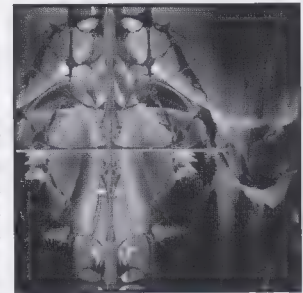
Black Sun Records: PO Box 6294, 400 60 Gothenburg, Sweden

NINTH LEVEL – Ninth Level – Independent Release

I love this CD. NINTH LEVEL's recipe is to mix an onslaught of guitars with super-fast electronic drums, adding keyboards for flavor and spicing the death metal oral delivery with some clean vocals. They spice up the concoction with elements of jazz, progressive rock and lots of off-timings, providing a very tasty yet nutritious musical meal. The San Diego based band's influences of death/black metal, classical music and progressive rock shine through on this six-song set. Their goal of reaching a new peak in musical emotion and innovation

(hence the name NINTH LEVEL) is in sight here, with lots of potential for the future. Ben Richardson, Lorenzo Kemp and the recently inducted Noel Bello are very talented musicians and this is one of the most imaginative discs that I've heard in a long time. After spending months in the studio, the care and sweat that went into the making of this self-financed disc is evident. The sound is fine (produced and engineered with MORTUUS TERROR's Ed Talorda) and the philosophy behind the music is interesting. The thoughtful lyrics conquer subjects ranging from awareness and spiritually to the mysticism of the ancient Aztecs. Meanwhile, the two instrumental tracks are just fun to listen to. Get this. – Jon "K" Konjoyan

NINTH LEVEL: 7366 Mesa College Dr. #12A, San Diego, CA 92111 USA www.ninthlevel.net



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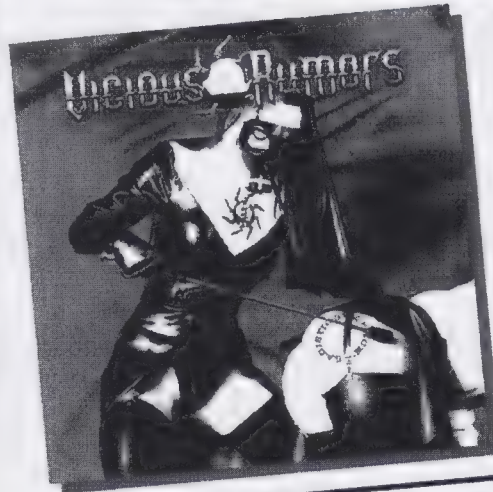
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PAW – Home is a Strange Place – Koch International

After a couple years of rumors about breaking up and singer Mark Hennessy leaving the band and so forth, PAW have released their 3rd album, and 1st album on Koch. I am sure most of you who are old enough saw PAW all over Headbangers Ball years ago for their song "Jesse" off of the *Dragline* record. And then they released their less-hyped *Death To Traitors* album, which seemed to put them on the back burner. But we all know how major labels can get when they're not raking in boats of Benjamins, they get snooty and drop bands, and that's what happened to PAW. I'm not sure on the "backstage" footage of the band, nor do I really care. So now we're here with a new record. I was hoping that Mark Hennessy was singing on this record, mainly because I had always thought he was a great singer, who used many elements to make the vocals of PAW very original and unique, yet they had something lurking beyond them; something much more ominous about them. Lot's of layering and harsh aggressive parts, contrasted by a calmer, brighter sounding vocal approach. This is only the start on this band.

I wouldn't have expected it years ago when *Dragline* came out, but PAW plays a very chaotic, attention demanding style of metal. It's not necessarily brutal or fast or dual guitar harmonies, but it's sort of like a cousin of OPETH, or something of that sort. They use a lot of time changes and heavy dramatics in each song. I'm not saying that PAW is unorganized in their song structure or arrangements, but it always

has a reoccurring theme that you can look forward to.

It's too hard to categorize PAW, so I'll give you some sound alikes here. If you like MAIDEN, EMO, OPETH, ALICE IN CHAINS, then you should already have this band in your collection, otherwise, go to whatever local record shop is in your town and buy it from them. You might have to get adjusted to PAW's style, but it will grow on you and, unlike a huge cyst, you'll like PAW. – Jim Mills

Koch International: www.imafan.com/koch

PIG DESTROYER – 38 Counts Of Battery – Relapse Records

Count on the guys and gals at Relapse to put out some of the sickest, brutal grind there is!! They haven't failed here, with one of their most recent signings, PIG DESTROYER. These guys put out over the top, sick ass grindcore!! For those of you that don't know, this three piece is from Virginia. There is not too much grind coming out of the states lately, most of it is European, so it's nice to see the US represented by a quality band. This shit is tight as fuck. Great vocals and extremely sick drumming, which would carry this band all by itself. There are four covers on here, from the MELVINS to CARCASS, and DARK ANGEL. All of the songs on here have been released previously, from a couple of split records, demo stuff, and a comp. This album has some pretty crazy artwork, which you have come to expect from this type of band but, it's looks killer all the same. Bottom line, all you sick grind-freaks out there, don't miss out on this one. – Elaine Rawlings

PIG DESTROYER: 21210 Lonetree Ct., Sterling, VA 20165 USA www.loudnet.com/pigdestroyer



STRETCHER – Annomundi – Independent Release

I'm going to be honest; the first time I heard this album I wasn't that impressed. The vocals seemed strained, very monotonous, and the guitar parts seemed repetitive. But, after several more in-depth listens to it, the CD began to grow on me until it finally forced me to like it. This five-man band from San Diego, California packs a lot of aggression and intensity into every song on the album. Vocalist Mario Isreal's voice is powerful, and a perfect fit to the band's aggressive sound. Tom Stuart on drums is the highpoint to the album; his rapid-fire double bass kicks drive the music with enough force to hammer nine-inch nails through concrete with ease. The guitarists, Ed Mayan and Tony Ratz, interact very well with each other within the music, and Mayan's solos show an impressive understanding of the art form. Joe McGowan is a very solid bassist, although nothing really flashy is showed off. The album itself is packaged very nicely, from the artwork that adorns the cover (a nicely done air brush piece by Alan Pham), to the three to four minute video footage included on the disc that shows massive amounts of people moshing each other to death during their shows. Track number two "Rat Hole," is my favorite track off the album. It may have taken a little while for me to get into STRETCHER's brand of music, but the quality of the music on the album won me over as a fan. I recommend this album to anyone who enjoys aggressive, brutal, and downright nasty music. – Jacob Robison

STRETCHER: 825 College Blvd #102, Oceanside, CA 92057 www.STRETCHER.net



VEHEMENCE – The Thoughts From Which I Hide – Independent Release

You can run, but you cannot hide! Admit it, we all have them. Scary thoughts. Sick thoughts. Even disgustingly sick thoughts. What I like about death metal bands like Arizona's VEHEMENCE, is that they've got the balls to sing about them. Here are eight songs and about 50 minutes of brutal, technical metal, plus some of the most bloody, vile lyrics you'll read. (Check out "Whore Cunt Die" for example.) And thanks, guys, for including those lyrics in the totally pro-looking full-color booklet included with the album. Obviously, the band spent quality time not just on the music, but also on the artwork and layout of *The Thoughts From Which I Hide*. It's truly one of the nicest packages I've seen, period. Their website is also awesome. Performance-wise, it's not hard to hear the band's influences of CARCASS, SUFFOCATION and CATHEDRAL, among others. All the elements that extreme metal fans demand are here: fast double-kick from Andy Schroeder, deep, guttural vocals from Nathan Gearhardt, high vocals and bass from Mark Kozaback, with a potent twin guitar attack from Bjorn Dannov and Scott Wiegard (Wiegard was replaced by John Chavez, formerly of BRIDES OF CHRIST, after the production of this CD). Only the final track, the atmospheric, "Reconditioning The Flock," breaks up the mayhem. Recorded most recently, it foreshadows the band's future direction with its melodic darkness. Labels, keep an eye on VEHEMENCE. – Jon "K" Konjoyan

VEHEMENCE: 1503 E Acoma Dr., Phoenix, AZ 85022 USA <http://members.xoom.com/devour138>



WATAIN – Ravid Deaths Curse – Drakkar Productions

Ahh, a label that puts out real black metal. WATAIN has aligned themselves with the mighty Drakkar (the French label, not to be confused with the other Drakkar that releases homo-sexual atrocities) to release this gem of an album. This Swedish act plays a malicious style of early '90's black metal. For the most part it is pretty straight forward, again without the incorporation of keyboard work. WATAIN stands out with their solid writing skills, it is simplistic but without monotony or sloppy musicianship. It is melodic, but not so much as you would expect from a Swedish band such as SORHIN or countless others. It is more diverse with a good mixture of straight to the point hateful riffing. I suppose what appeals to me the most in this release is that they pick a course and stay with it, no digression or surprises, just fucking black metal! I'm tired of hearing these once great bands putting out commercialized bullshit and calling it "progression." The words "new direction" and "matured" can largely be translated to "sold out" or "burnt out." This has never been the case and doubtfully ever will for bands such as WATAIN and any other Drakkar release for that matter. These are the true warriors that keep the integrity of the true black metal underground alive, while everyone else seeks to destroy it by making it as trivial as all other mainstream music. Support the real black metal underground, piss on the rest! – Kyle Spanswick

Drakkar Productions: BP420, 84071 Avignon Cedex 4, France



ZYKLON – World ov Worms – Candlelight Records

Definitely not something I would have expected from Trym and Samoth (of EMPEROR), ZYKLON is a strange mixture of both the newest EMPEROR album and MYRKSKOG, giving us a black-death metal album with, another unexpected collaboration, Daemon of LIMBONIC ART on vocals. Despite the line-up from left field, this album tends to be in the same vein as MYRKSKOG's *Deathmachine*, yet with the addition of more black metal sounding riffs and, in my opinion, more fitting vocal styles. Many of the riffs, understandably, have a very distinctive MYRKSKOG sound to them and should be just what fans of MYRKSKOG are looking for. With the incorporation of strange samples and even an appearance from the illustrious Trixster G of ULVER, this album proves to be an example of where black and death metal are headed in the future. For fans of the newer style black-death metal hybrid with a bit of electronic influence, I definitely recommend this album. – Karl Delotte

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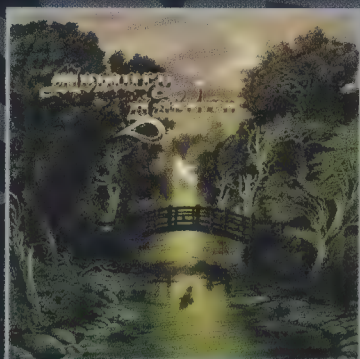
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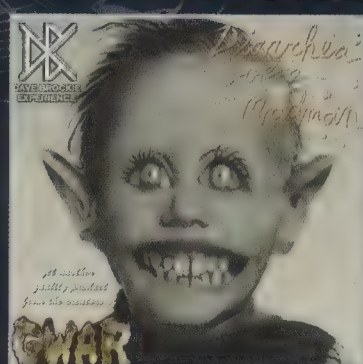
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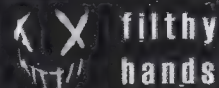
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TATTOO GUN

WITH

RICHARD A. SANCHEZ

EACH NEW ISSUE PIT WEEDS THROUGH THE TATTOO UNDERGROUND IN SEARCH OF THE BEST UP AND COMING ARTISTS. IT JUST SO HAPPENS WE FOUND OUR NEXT INSTALLMENT RIGHT NEXT DOOR (LITERALLY) IN OUR HOME TOWN OF COLORADO SPRINGS. HE IS TATTOO ARTIST RICK SANCHEZ OR "RICKEY RACER," AND HIS CREATIONS ARE DIVERSE AND SECOND TO NONE.

Pit: When were you first introduced to the world of tattooing?

Rickey Racer: I have been creating tattoo designs for people for years and, to be perfectly honest, I never really gave tattooing much thought. That was until I met Dave Sullivan, or "Tennessee Dave" as he is known in the tattoo world. Our styles both had a graffiti flavor to it. He wanted to learn to airbrush so, in exchange for that, he turned me onto an apprenticeship. Since then I have worked in a few shops but hadn't really felt settled until now. Currently I am working for OFF THE WALL in Colorado Springs.

Give us an insight to your artistic outlets outside of tattooing.

I have always thought being an artist was a curse! For one, the art I was doing just wasn't good enough for me personally, and two, I wanted to make a living doing something with my art. That avenue was a real bitch! I even turned to professional wrestling as an avenue for my art. I trained for about a year and used my creativity to the fullest in our costume designs, interviews and video shoots. I even airbrushed hockey masks for our little group. And like a lot of struggling artists, I have done CD covers for local bands, T-shirts, stickers, logos, etc. I still do a lot of free-lance airbrushing; cars, bikes, murals, you name it, I can spray it! Currently, aside from my comic book hobby, I am learning to make Kaleidoscopes. Dave Armstrong, an upcoming Kaleidoscope creator, as well as an awesome tattooist, is apprenticing me at this current time. So yet another outlet for my art presents itself.

Who is among your foremost artistic influences?

The fluidity of renaissance artists Michael Angelo and Leonardo Divincci is second to none. The form and body gestures they created were unbelievable! I credit my usage of extreme gesture to these art gods! As far as the tattoo industry goes, much love goes to Aaron Cain! His biomechanical work is just sick! His designs are just twisted! I would love to get some sleeve work from him if the opportunity comes. And last, but not least, Joe Quesada. He has a funky style that has totally corrupted the comic industry! I highly recommend you check him out!

What kind of pieces do you prefer to ink?

Just like every type of artist, I love to do my own stuff! It doesn't matter weather its black and gray or color, as long as its mine... I don't care! There is almost a feeling of immortality when a complete stranger comes up to me and says, "Do what you want with my skin!" As an artist you got to love it!

You did some freelance work for a fairly established comic book company, did you not? Tell us about that.

Some friends and I started our own small press comic book company. Just a group of people who loved to write and draw. To make a long story short, we

took a trip to Chicago to a major comic book convention up there. There, we were fortunate enough to hook up with the road crew for the number one selling comic book in the nation. Two of the guys from this crew were really interested in helping us out! So they introduced us to an executive of this major company they worked for. During that time we

were pushing a comic called BOOGEY MAN, which had its own soundtrack provided by some friends of mine in a band called LOWBOY. Check out their website, Lowboyband.com. Anyway, we were fortunate enough to have this road crew come to Clarksville. They had movie displays, a funny car, they even gave out free toys! It was fucking awesome! Later they hooked us up on some freelance work and helped me explore other avenues in the comic industry like toy sculpting concepts, animation concepts and video game concepts. So where ever you are, Drew Hutchinson, major props to you.

Do you intend to peruse the comic book industry further?

Its funny you should ask that! I have just started drawing up some characters for a new book. I will always have a passion for comic illustration, but right now it is just a

hobby. The industry itself is very hard to break into. There are several excellent artists out there starving for work. I am very happy being a tattoo artist. If the opportunity presents itself to do some freelance work in the comic book industry or animation design concepts, that would be awesome, but if not, I am content working on my own, twisted ideas.

How would you describe your style of art?

It wasn't until my first year of college that I even found a direction for my art. My illustration professor had us draw a box and this drawing would determine our class ranking. So I thought to myself, "how can I make mine different?" There were a lot of great drawings, most of them exact, but I did something none else had done, I drew the inside of the box! Thus I got my number one ranking in the class. I guess that best describes my style. I like to sneak in through a closed window or back door with my art. Shock value is everything! I have taken my influences of

graffiti from when I was younger, meshed it with my own comic style, throw in a pinch of renaissance then smother it all with my twisted imagination!

Final thoughts?

Yeah, don't let the people in this fucked up world suffocate you! Whatever it is you seek, do it for yourself! No one is gonna do it for you! Rely on yourself and your abilities. Screw what people say and do. Find yourself and fuck all those turd-burglars out there!

Kyle Spanswick

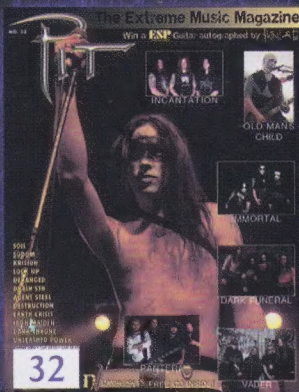
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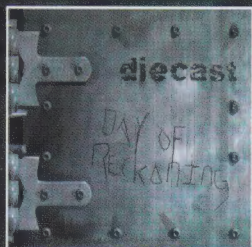
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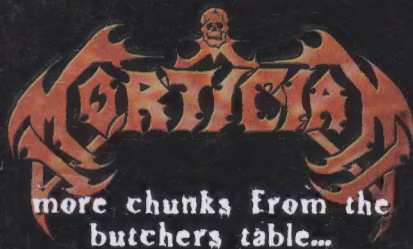


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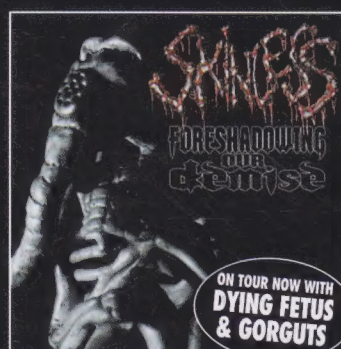
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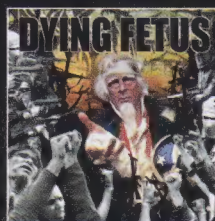
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